

73rd PRIMETIME EMMY[®] AWARDS



2020 – 2021
RULES AND PROCEDURES

Updated 04.23.2021

5220 Lankershim Boulevard
North Hollywood, CA 91601-3109

818.754.2888

E-mail emmyawards@televisionacademy.com

INTRODUCTION

These are the official rules and procedures for the Primetime Emmy Awards. Although published both on the Television Academy’s website and in booklet form, the definitive version will always be the one on the website, because it can be updated and amended as necessary.

These rules have been reviewed for the 2020-2021 awards and, as specifically noted in the text (**in bold**), revised by the Television Academy Board of Governors.

The Primetime Awards Committee, on behalf of the Board of Governors, is the final arbiter of any and all Primetime Emmy Awards eligibility matters, including any matters not explicitly addressed in the rules.

Category placement will not be finalized until 72 hours prior to the posting of the nominating ballots. Entry in a category or posting a For Your Consideration video assigned to a category does not assure placement in that category. For question about category placement, contact the awards department at emmyawards@televisionacademy.com.

TABLE OF CONTENTS

ENTRY PROCEDURES.....	1-2
ENTRY FEES.....	2
MEMBER FEES.....	2
CRITERIA FOR ELIGIBILITY.....	3-6
NOMINATION VOTING PROCEDURES.....	6
NOMINATION PROCEDURES.....	6-8
FINAL-ROUND EMMY JUDGING.....	8-9
EMMY WINNERS.....	9
RULES FOR THE PROTECTION OF THE EMMY STATUETTE.....	9
CERTIFICATES, CITATIONS, AND COMMEMORATIVES.....	9-10
AWARDS CATEGORIES	
AWARDS DEFINITIONS.....	12
ENTRY INSTRUCTIONS.....	12-13
COLLATERAL ENTRY MATERIALS.....	12
ANIMATION.....	13-19
ART DIRECTION.....	19-21
CASTING.....	21-22
CHOREOGRAPHY.....	23-24
CINEMATOGRAPHY.....	24-25
CINEMATOGRAPHY FOR NONFICTION AND REALITY PROGRAMS.....	25
COMMERCIAL.....	26
COSTUME.....	26-28
DIRECTING.....	29-30
PICTURE EDITING.....	30-31
PICTURE EDITING FOR NONFICTION AND REALITY PROGRAMS.....	31-32
HAIRSTYLING.....	32-35
INTERACTIVE MEDIA PROGRAMMING.....	35-38
LIGHTING DESIGN/DIRECTION.....	38-39
MAIN TITLE AND MOTION DESIGN.....	39-41
MAKEUP.....	41-45
MUSIC.....	45-49
PERFORMER.....	49-53
PROGRAMS.....	53-57
DOCUMENTARY/NONFICTION PROGRAMS.....	57-61
REALITY PROGRAMS.....	61-63
SOUND EDITING.....	63-64
SOUND MIXING.....	65-66
SPECIAL VISUAL EFFECTS.....	66-69
STUNT COORDINATION AND STUNT PERFORMANCE.....	69-70

TECHNICAL DIRECTION, CAMERAWORK, VIDEO71-72
WRITING72-73
NONFICTION WRITING.....73
ADDITIONAL JURIED AWARDS73-74
APPENDIX.....74-77

2021 EMMY AWARDS CALENDAR

June 1, 2020 - May 31, 2021

Eligibility period (also refer to the hanging episodes rules 14c and 14d)

February 11

Online entry process begins

March 31

Deadline to apply for membership to guarantee voting eligibility for both rounds of the 73rd Emmy competition and to secure member entry fee discount. Application must be completed and paid in order to qualify

April 6

Deadline for current voting members to apply for hyphenate voting status

May 13, 6:00 PM

Entry deadline for ALL entries that were originally presented 6:00 PM - 2:00 AM, June 1, 2020 - May 31, 2021 (including hanging episodes)

May 13, 6:00 PM

Upload deadline for all entry materials

June 17

Nominations-round voting begins

June 28, 10:00 PM

Nominations-round voting ends

July 13

Nominations announced

July 27

Deadline for errors and omissions to the nominations

August 13

Final-round videos available for viewing

August 19

Final-round voting begins

August 30, 10:00 PM

Final-round voting ends

September, TBD

Creative Arts Awards and Ball

Sunday, September 19

CBS Telecast and Governors Ball

ENTRY PROCEDURES

1. **Entry Deadline:** Entries will be accepted online until **6:00 PM (PT) on May 13, 2021**. All entries, whether the program has already aired or will air/post by May 31, MUST be entered by **May 13 (see hanging episode rule 14c and 14d)**.
2. Entries may be modified by the entrant (by contacting the awards staff) until 5:00 PM on May 28, 2021. An example of a modification would be the replacement of the episode submitted for judging with another eligible episode. No modifications will be allowed after the nominating ballots are posted (June 17).
3. Programs and individual achievements unexpectedly scheduled for airing after the entry deadline has passed should contact emmyawards@televisionacademy.com.
4. Programs and individual achievements in preparation but not completed by the time of the entry deadline (**May 13**) must still be entered by **May 13**. If upon viewing the completed program the entrant decides to not submit, the entry can be withdrawn.
5. Producers may enter their programs for nominations in all categories. Individuals may enter themselves (and their team, if the entry is for a team achievement) for specific individual awards.
6. In most categories/areas an eligible individual or the identical team may enter multiple achievements per category or area if the achievements are for different programs. Categories excluded from this rule are directing in comedy and drama series, directing for movies/limited or anthology series, directing for variety series and specials and technical direction for series and specials. In the case where a producer makes an entry for an eligible individual or team, it is the producer's responsibility to inform them that the entry has been made on their behalf.
7. It is a general principle of this competition that a single achievement is limited to a single bid for an Emmy, i.e., every entrant is eligible to place their achievement in only one appropriate category. Final approval of category placement is determined by the Primetime Emmy Awards Committee.
8. In the case of entries that include multiple entrants, the person making the entry must submit all eligible entrants, not just themselves or a partial list of entrants. Only those individuals with an eligible credit and who have made a significant and substantive contribution to the achievement entered are eligible. When there is an eligible entrant who does not wish to participate in the competition, documentation must be received from the individual not entering, stating that they are aware of the entry and does not wish to be included.
9. It is often the case that an agent, manager, studio, production company or broadcast entity will facilitate the entry by submitting the form, but the individual who is listed as the "entrant" is considered by the Television Academy to be the person who has made the entry.
- 10a. Eligibility is based on screen credit. Producers may not alter an individual's screen credit in order to qualify the individual for Emmy eligibility. Entries not supported by final and definitive credits (as determined by the Awards Committee in conjunction with the relevant peer group executive committee) are ineligible.
- 10b. An eligible entrant may use their legal name or a pseudonym, but whatever name is used must appear in the credits or verified by the production.
11. Next of kin may make an entry on behalf of a deceased relative.
12. Correct entry information is the responsibility of the entrant/submitter. The Television Academy is not liable for incorrect ballot listings that are the result of incorrect information on the entry forms.

13. If an entry is made in the wrong category and the error is not discovered until the posting of the nomination ballots, it will be disqualified. If the Television Academy makes an error that leads to an incorrect categorization on the nomination ballot, a correction will be issued.

14. Ineligible entries will be disqualified at any stage of the competition.

15. For categories that allow petitions, a single petition can be submitted per individual and no appeals will be accepted if a PGEC has denied a petition.

ENTRY FEES

Entry fees are based on the number of individuals submitted.

1. Individual achievement entries have a processing charge of \$100 per submission. In addition to the \$100 processing charge, each entrant is charged a \$100 entry fee per individual listed on the entry, e.g., for an individual achievement entry (commercials, costume design, editing, sound editing, etc.) with two entrants, the processing fee is \$100 + \$200 entry fee (for a total of \$300 for the entry).

2. Program entries have a processing charge of \$200 per submission. In addition to the \$200 processing charge, each entrant included with the submission is charged a \$100 entry fee, e.g., the entry fee for a program entry (comedy series, limited **or anthology** series, documentary, etc.) that has four producers, the processing fee is \$200 + \$400 entry fee (for a total of \$600 for the entry).

Television Academy National Active and Associate members will continue to receive an entry fee discount on up to two entries.

Entry fees must be paid online by credit card by **May 31, 2021**. Entry fees, including the processing fee, will not be refunded for incorrect submissions.

MEMBER FEES

1a. Television Academy National Active and Associate members receive an entry fee discount on up to two entries. This benefit means that for an entry where the member is the sole entrant, the \$100 processing fee and the \$100 entry fee is waived. For an entry with multiple entrants, the member's portion of the processing fee is waived in addition to the member's \$100 entry fee. Additional entries will require the full entry fee. (Each member submitting an entry will need to enter their member number on the entrant page of the online form to receive their entry fee discount.) Member numbers are non-transferable.

1b. In the case of an entry with multiple individuals, be it for an individual achievement or program, each individual may enter their membership number to cover their portion of the entry fee. The member number can be found on the front of your membership card. If you do not have your membership card, log into your account at televisionacademy.com/members.

2. Non-members pay their portion of the processing fee based on the number of individuals submitted and their \$100 entry fee. If a non-member entrant joins the Television Academy prior to **March 31** (application submitted and paid), their portion of the processing fee and their entry fee will be waived as long as their member number is added to their entry by May 13, and prior to payment being made.

3. National Academy of Television Arts & Sciences memberships are not valid as entry fee waivers.

CRITERIA FOR ELIGIBILITY

Criteria relating to the eligibility of individual achievements:

- eligibility will be considered on a case-by-case basis
- individual achievements originated for or derived/adapted from a medium other than television (e.g., the costumes for a Metropolitan Opera production subsequently taped for broadcast) are ineligible
- individual achievements originated for television or simultaneously originated for both television and another medium (e.g., costumes for a joint production of a program designed to be presented live on stage and live/recorded on television) are eligible

1. Programs (and individual achievements within them) are eligible for nomination if they were originally aired (6:00 PM - 2:00 AM) during the current eligibility year (i) by broadcast to at least 50% of the total potential United States television market, (ii) by pay/basic cable transmissions (including by way of example so-called basic cable, pay cable, pay television and interactive cable), or (iii) by broadband to markets representing at least 50% or more of U.S. households, or (iv) Interactive Media entries that were widely and openly available on a public website. Entries that were available only in a limited number of physical locations, through closed or "invitation only" websites, or exhibited solely at conferences, shows, events or festivals, are not eligible.

2. To be eligible, a program must have its "premiere" airing during the eligibility period. This "premiere" must be the first airing and promoted and reviewed as such. Preview screenings, which are aired late-night or posted on the internet and are not promoted or reviewed as such, will not qualify as an eligible "premiere."

3a. Where there is a program that is eligible for placement in more than one category, the producer has discretion (excluding nonfiction/reality programs) with the final approval of the Industry Review Panel to enter the program and its individual achievements in any category where they are eligible. The placement of a program automatically directs the placement of all individual achievement entries, e.g., if a program is placed in comedy series, performers must follow in comedy series categories (or, where there is no such direct correspondence, the most appropriate category, unless otherwise noted).

3b. A program that has entered in one category one year may appeal to move it to another category in any subsequent year, with the understanding that the change locks it into that category without the opportunity for another recategorization.

4. Game shows initially broadcast in primetime during the hours of 8:00 PM and 2:00 AM Eastern Time and the corresponding primetime period in other time zones are to be judged and presented as a part of the Primetime Emmy Awards competition and ceremony. Game shows broadcast prior to 8:00 PM are eligible in the Daytime Emmy Awards.

5. Extended-length episodes of series may only be entered in the series area and may not be entered as movies, limited **or anthology** series or specials.

6. Entertainment News Programs airing nationally between the hours of 6:00 PM and 8:00 PM may choose to compete in the Daytime Emmy Awards.

7. Children's Programming (for ages 2 – 16) previously eligible in the Primetime Emmys are now only eligible in the Daytime Emmy competition.

8. Foreign television production is ineligible unless it is the result of a co-production (both financially and creatively) between U.S. and foreign partners, which precedes the start of production, and with a purpose to be shown on U.S. television. The producer of any production produced in the U.S. or outside the U.S. as a co-production between U.S. and foreign partners, in a language that is substantially (i.e. 50% or more) in a language other than English, shall have the discretion to enter the production and its individual achievements

in any category where they are eligible in the Primetime Emmy Awards competition or in the awards competition of the International Academy of Television Arts & Sciences ("International Academy"), but not both. The Primetime Emmy Awards currently have no current categories for non-English program categories; if such categories are to be created, the Television Academy will give the International Academy at least eighteen months (commencing no earlier than January 1, 2020) notice prior to such effect; creation of new non-English categories will not affect the International Academy categories and the producer shall have the option of entering the existing Primetime Emmy Awards category or the new Primetime Emmy Awards non-English category or the International Academy category for which eligible, but may enter only one such category.

9. A program that had eligibility in a prior awards year or another Emmy competition or is a foreign acquisition without benefit of a domestic co-production cannot be re-introduced into eligibility in the current awards year, even though it may have been modified with new footage, sound track, musical score, etc.

10a. Television programs that are offered for "general theatrical release" occurring prior to their airing or Internet exhibition are not eligible. A "limited theatrical release" prior to the airing or Internet exhibition of the television program cannot exceed an aggregate of up to seventy (70) days prior exhibitions. A program with a prior theatrical release loses eligibility if it does not air within a year of its initial public exhibition, regardless if this is or is not a general release. Film festival screenings do not count as theatrical screenings. Showing a foreign television program that otherwise qualifies as an eligible foreign co-production under the Rules shall not be disqualified because of a prior limited theatrical release.

10b. Any non-documentary film placed on the AMPAS viewing platform will be deemed a theatrical motion picture and thus ineligible for the Emmy competition.

10c. Any program that has been nominated for an Oscar® is no longer eligible to enter the Primetime Emmy Awards competition.

10d. Single-day mass releases, e.g., hundreds of theaters on one date, disqualify a program for subsequent Emmy eligibility, unless it meets the requirements for Exceptional Merit in Documentary Filmmaking.

11. Telethons aired for the purpose of raising money for political parties are ineligible.

12. No program (along with its individual achievements) previously entered in any other national Emmy competition (Daytime, News and Documentary, Sports, Engineering or International) is eligible for the Primetime competition. No Emmy broadcast (including its individual achievements) of any kind is eligible to enter the Primetime Emmys.

13. Programs first broadcast during primetime hours, which are an extension or a special of a daytime series, are eligible in the Daytime Emmy competition, but not eligible in Primetime.

14a. An ongoing series or intended series (excluding documentary/nonfiction) that is cancelled or discontinued and/or five or less episodes first aired in the current eligibility year, the series is ineligible for program category entry. However, individual achievement eligibility for "orphaned" episodes of a series that has previously qualified for series program eligibility may be eligible so long as the entry complies with the specific eligibility rules for the category. Series body-of-work individual achievement entries are not eligible. These categories include: lead and supporting performers, writing for a variety series, casting, stunt coordination and, where the body-of-work entry option is chosen, picture editing and cinematography for reality programming.

14b. Shortened seasons for series: Once a show is established as a series, if additional shortened seasons are added (fewer than six episodes), it would still be considered a series, unless it was limited to one or two episodes (which would categorize it as a movie and a limited **or anthology** series respectively).

14c. Hanging episodes for series eligibility: If an ongoing series has enough episodes that have been nationally broadcast in the current eligibility year to qualify as a series and has hanging episodes or episodes deemed ineligible because their airdate falls after the end of the eligibility year (May 31, 2021), those episodes must be posted on an accessible platform by May 31 in order to gain eligibility for the current eligibility year and must meet all of the following criteria:

- Episodes must be posted within the current eligibility year (by May 31)
- Episodes may be posted on a private online platform accessible only to Television Academy membership
- Episodes must be the same in form and content as when they later appear in their regular time slots
- **The subsequent airing of the episodes must take place prior to the start of nominations-round voting (June 17)**

14d. Hanging episodes/parts eligibility for limited **or anthology** series: To qualify for eligibility in the current eligibility year, the limited **or anthology** series must premiere on a national platform. If the limited **or anthology** series has one or more episodes/parts that fall into the subsequent eligibility year, and those episodes/parts are not able to be posted on a platform available to Television Academy members by May 31, then the complete limited **or anthology** series, along with the individual achievements, will be eligible in the subsequent eligibility year. **Any limited or anthology series episodes, including the finale, posted on a platform available to Television Academy members to meet the May 31 eligibility requirement must air nationally prior to the start of nominations-round voting (June 17).**

15. Clip shows, year-enders, best-ofs and anniversary specials must be entered as specials. Previously aired material from the past two eligibility years is limited to no more than 35% of the program's total running time in order to be eligible. (Inclusion of material originally aired prior to June 1, 2019 is considered "historic" and does not negatively affect eligibility.)

16. A "special" episode of a primetime series can petition the Primetime Awards Committee to be entered as a stand-alone special in a non-series category or area, but only if it was not part of the regular series order from the network or involves a significant and substantive format change throughout, e.g., from whole-episode live-action to whole-episode animation. The Primetime Awards Committee will determine if there are factors which allow the program to be entered as a "special" such as: whether the running time differs from that of the series episodes; whether writers and cast members are different from those on the series; whether there are differences in the program format; whether the story content is designed as a complete arc containing a beginning, middle and end rather than an open-ended serial-style and similar considerations. The main title must be different, and the program must be promoted as a special.

17. Programs that have reached a cumulative audience of at least 50% of the total potential U.S. television audience during the eligibility period, but not 50% exclusively in Daytime or Primetime, may enter either in Daytime or Primetime, but not in both. A producer may enter the program where it had the highest percentage of original airtimes, or the competition where the appropriate category appears. 50% coverage must be met during the eligibility year. A syndication market listing must accompany all syndicated entries.

18. If a program is comprised of more than one segment, an individual entrant must enter his or her segment only.

19. Where there is a minimum percentage for an achievement to gain eligibility, and that minimum is not met, the achievement is ineligible to enter elsewhere in the competition.

20. Short form programs and individual achievements are only eligible in existing short form categories or individual achievement categories that do not specify either a genre or program length.

21. **Self-Published Programming:** Any program that is self-published (programming without financial or creative involvement from a network or studio) will be vetted to determine if the program is suitably competitive to be included on the nominating ballot. No individual achievement within a self-published program may be entered if the program is not approved for the ballot.

22. **Program lengths for Series:**

- Short Form series episodes have an average episode running time of two minutes to **20 minutes**
- Half-hour series episodes have an episode running time of **21 minutes to 40 minutes**
- Hour-long series have an episode running time of **41 minutes to 75 minutes**

NOMINATION VOTING PROCEDURES

1. Ballots will be posted on **June 17**. The deadline to vote is 10:00 PM (PT) on **June 28**.
2. All members are entitled to vote for outstanding program nominations. This rule does not include animated programs or documentary/nonfiction program categories (only selected peer groups will have access to the nominating ballot for animated programming and only the Documentary peer group members will have access to the Documentary/Nonfiction Specials and Series ballots).
3. Peer groups have access to the ballots pertinent to their membership (see Appendix for breakdown).
4. **HYPHENATE BALLOTS:** Ballots outside of their peer groups may be requested by members whose credits would allow them voting privileges in those peer groups, e.g., a producer member who also has the requisite writing credits may additionally request a writing ballot. The deadline for applying for additional ballots is **April 6**. Current members will be notified in March. If you do not receive the notification, e-mail the membership department at membership@televisionacademy.com. Members must reapply every four years to receive hyphenate ballot(s).
5. Quid pro quo and block voting are considered by the Academy to be in violation of the spirit and substance of the member code of conduct clause that deems any action or activity which could reasonably be construed as contrary or detrimental to the best interests of the Academy to be a violation of the code. Emmy voting is meant to reflect an individual voter's opinion rather than an ad-hoc group's mandate.

Per Paragraph 14 of the rules book chapter on ENTRY PROCEDURES, ineligible entries will be disqualified at any stage of the competition. The intent of quid pro quo and block voting is to illegitimately advance an entry to a nomination or a nomination to a win. Although the entry, nomination or win may or may not be deemed ineligible, members found to be engaged or otherwise complicit in quid pro quo and block voting shall have any votes cast invalidated and be disqualified from subsequent voting in the Emmy competition.

NOMINATION PROCEDURES

1. Nominations will be based on the number of submissions received in each category:
 - 20 – 80 submissions = 5 nominations
 - 81 – 160 submissions = 6 nominations
 - 161 – 240 submissions = 7 nominations
 - > 240 submissions = 8 nominations

The following exceptions will apply:

- Comedy Series and Drama Series will have eight nominations
- Actor and Actress categories for the same genre/category designation, i.e., supporting actor comedy and supporting actress comedy, will have parity in the number of nominations.
- Categories with fewer than 20 submissions
 - 0 – 7 submissions = submissions will be screened by the appropriate peer group for nomination; any entry that receives nine-tenths approval will receive a nomination
 - 8 – 11 submissions = 2 nominations
 - 12 – 15 submissions = 3 nominations
 - 16 – 19 submissions = 4 nominations

2. In the case of ties, the closest number to the targeted number of nominations will prevail, unless there are fewer than three or more than seven nominations, in which case the Primetime Awards Committee will determine the number of nominations.

3. Ties that include the possibility of the total number of nominations being 1 number from the target number of nominations break in favor of the higher possibility, e.g., 4 or 6 breaks to 6.

4. Ties that include the possibility of the total number of nominations being 2 numbers from the target number of nominations break in favor of the lower possibility, e.g., 3 or 7 breaks to 3.

5. Ties that include the possibility of the total number of nominations being 3 numbers from the target number of nominations are resolved by the Awards Committee, e.g., 2 or 8 does not automatically break and must go to the Awards Committee for a final decision.

6. In some categories, there are different types of programs ("Tracks") vying for the requisite nomination slots in a system where the number of nominations are meted out proportionately to the number of entries, provided that there is a minimum of three entries for a given track. There is the possibility of ties within a given track.

7. Nominated achievements may be withdrawn from nomination by a sole nominee or all nominated members of a team. Individual nominees on a team may withdraw themselves, but the nomination will stand as long as at least one team member remains.

8. Nominees will be announced live on **July 13, 2021**.

9. Errors and Omissions: Except for cases where the omission of a name is a Television Academy error, there will be a flat fee of \$250 for each individual added between **July 13** and **July 27**. The final date for errors and omissions (including the names of eligible individuals not on the list exchanged for nominated names on the list) will be **July 27, 2021**.

10. Each nominee agrees that any film, tape recording, screenshot, photography or supplemental printed material that is furnished to the Television Academy by or on behalf of the nominee in connection with an entry may be retained by the Television Academy for file, reference and archival purposes and may be viewed partially or in its entirety for judging purposes. All of or portions (i.e. "clips") from any such film, tape recording, screenshot, photography or supplemental printed material may be used on or in connection with the presentation and/or broadcast and/or other exhibition and/or promotion of any Emmy Awards Ceremony, including but not limited to any internet exhibition of such films, tape recordings, screenshots or clips from the same and/or supplemental printed material and use in connection with promotional announcements or other promotional activities for any of the foregoing; use of such films, tape recordings, screenshots or clips from the same and/or photography or supplemental printed material may involve use of other parties' name, voice and likeness rights, and such rights shall be subject to clearance by or with the assistance of nominee, as Television Academy may direct, and the nominee indemnifies the Television Academy against any claim of unauthorized or unlicensed use of any material.

11. Nominee tickets: Nominees who are members of the Television Academy will receive two complimentary tickets to the appropriate awards presentation and dinner. Creative Arts non-member nominees may purchase one guest ticket to the presentation and ball for \$375, Telecast non-member nominees may purchase one guest ticket to the presentation and ball for \$750, or non-member nominees may choose to join the Television Academy (membership fee \$250, which includes a \$50 non-refundable application fee) and receive one guest ticket at no extra charge.

FINAL-ROUND EMMY JUDGING

1. Final-round voting will take place **August 19 – August 30**.
2. Only National Active Television Academy members who were eligible to vote in the nomination round are eligible to vote in the final-round.
3. Nominees are not eligible to vote in a category in which they are nominated in the final-round of voting.
4. National Active members from all peer groups are eligible to vote on the program categories (except animated and documentary program categories).
5. Judging of individual achievement categories is restricted to peer judging (e.g., only writer members may judge writing categories, only director members may judge directing categories, etc.) unless otherwise indicated.
6. Peer groups determine the judging systems for their peer group. Emmy judging can be a yes/no vote (yes, the nomination is worthy of an Emmy or no, the nomination is not worthy of an Emmy) or a single vote for the top selection.
7. Nominated Drama and Comedy series programs, including Short Form Comedy, Drama **or Variety** Series are required to submit any six eligible episodes for final-round judging. The episodes must be the usual running time of the series episodes. Extended-length episodes will count as two episodes.

NOTE: The minimum number of episodes that need to be broadcast during the eligibility year to qualify for all series (excluding Documentary or Nonfiction Series and Hosted Nonfiction Series or Special) will be six. (An exception to this rule would be an established series that added a shortened season to the series order.)

8. The length of an episode submitted for individual achievement may exceed, by as much as double, the standard running time of the series episodes. Extended length episodes must be originally aired in one continuous time block with a single main title card and a single end credit roll. If the episode airs in two parts, both parts must have the same episode title and may be selected (excluding Special Visual Effects) as long as they do not cumulatively exceed twice the standard running time of the series episodes.

9. Upon nomination, every Emmy Award is conditioned upon the delivery of a correctly prepared digital file of the nominated achievement to the Academy, unless otherwise indicated.

NOTE: Digital files must be of acceptable quality for viewing, with correct audio and video reproduction. Unless otherwise noted, files must be in the same form and content as originally broadcast, minus commercial breaks. Failure to provide judging materials will result in forfeiture of the opportunity to win an Emmy.

10. Quid pro quo and block voting are considered by the Academy to be in violation of the spirit and substance of the member code of conduct clause that deems any action or activity which could reasonably be construed as contrary or detrimental to the best interests of the Academy to be a violation of the code. Emmy voting is meant to reflect an individual voter's opinion rather than an ad-hoc group's mandate.

Per Paragraph 14 of the rules book chapter on ENTRY PROCEDURES, ineligible entries will be disqualified at any stage of the competition. The intent of quid pro quo and block voting is to illegitimately advance an entry to a nomination or a nomination to a win. Although the entry, nomination or win may or may not be deemed ineligible, members found to be engaged or otherwise complicit in quid pro quo and block voting shall have any votes cast invalidated and be disqualified from subsequent voting in the Emmy competition.

EMMY WINNERS

1. All votes are tabulated by the accountants, and winners are announced at the Creative Arts Awards and the Primetime Telecast. The Emmy will be presented to the individual(s) specifically listed with each nomination. In the event that more than one eligible individual is credited with the winning achievement, each individual will receive an Emmy.
2. Ties in the final round of voting will be broken by referencing the tied nominations' relative voter approval in the first round nominating ballot, e.g., if nominations A and B are tied in final round voting, and if nomination A had X-number of first-round votes and nomination B had X+1-number of first-round votes, nomination B would be the Emmy winner.
3. The Emmy may be accepted by a designee in those cases where the awardee has died or become permanently disabled.
4. Because there are often changes in the rosters of nominees between the nomination press release and the winner press release, the winner press release will be considered the final and definitive source of winner information (based on the final and definitive nomination information used by the accountants to prepare the winner press release).

RULES FOR THE PROTECTION OF THE EMMY® STATUETTE

1. The EMMY® statuette is the property of and all rights are reserved by the Academy of Television Arts & Sciences.
2. The EMMY® statuette may not be reproduced or used in any commercial manner unless otherwise permitted by the Academy, it being understood that possession of the same is solely for the benefit of the recipient and the recipient's heirs or successors in interest.
3. If a recipient or the recipient's heir or successor in interest proposes to sell or otherwise dispose of the EMMY® statuette, such persons shall be obligated to return the statuette to the Academy of Television Arts & Sciences which will retain the statuette in storage in memory of the recipient.

CERTIFICATES, CITATIONS AND COMMEMORATIVES

1. **Nomination Certificates**
Nomination Certificates are provided to all nominees.
2. **Jury Finalists Certificates**
Jury Finalists Certificates are provided to entrant(s) whose programs have been declared Jury Finalists by the Peer Group Executive Committee or relevant jury.
3. **Production Certificates**
Production Certificates may be purchased by the producer(s) of Emmy-winning programs in recognition and appreciation of those individuals who materially contributed to the Emmy-winning program.

4. Craft Citations

Citations may be requested by Emmy-winning individuals in recognition and appreciation of those individuals - generally assistants - who materially contributed to the Emmy-winning achievement.

5. Commemorative Emmys

Commemorative Emmy Awards can be ordered on behalf of the studio, production company, or network that was principally involved with the winning program or individual achievement. Commemorative Emmys cannot be ordered for individuals. (Generally, a total of three commemorative Emmys may be ordered per win.)

The intent of issuing commemorative Emmys is to give studios, production companies and networks the opportunity to display, in a corporate or public space, the Emmy Awards for programs that they produced or broadcast.

All commemorative Emmy orders are subject to the approval of the Primetime Awards Committee.

2020 – 2021 PRIMETIME EMMY® AWARDS



CATEGORIES

AREAS

JURIED AWARDS

AWARDS DEFINITIONS

1. Category

The definition of a category award is a single, must-give award that is the result of head-to-head competition with the highest vote-getter receiving an Emmy.

2. Area

An awards area is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives the Emmy. Area awards in Picture Editing and Sound Mixing: Any nomination with at least nine-tenths approval of the judges receives an Emmy. If none of the nominations receives nine-tenths approval, the nomination with the highest approval (with a minimum of 50% approval) receives an Emmy. There is the possibility of one, more than one or, if none has 50% approval, no award in each area.

3. Juried

In a juried award, all entrants are screened by a jury of appropriate peer group members and one, more than one or no entry is awarded an Emmy. Generally, there are no nominations. The winner(s), if any, are announced prior to the awards presentation. Deliberations are open and arguments pro and con the giving of an Emmy to an entrant is discussed. At the conclusion of the deliberation on each entry, the jury votes on the question, "Is this entry worthy of an Emmy award - yea or nay?" (and, as with all parliamentary-procedure votes, there is the option to abstain). Only those with unanimous approval win. If there is a single dissenter in a panel comprised of no more than twelve jurors who cannot be convinced to change their vote, the chair may rule that the award will be given in spite of that single dissenter. Two dissenters in a panel comprised of 13 to 24 jurors may be over-ruled (with a single dissenter added to each increment of twelve, e.g., three for a panel of 25 to 36 jurors, four for a panel of 37 to 48 jurors, etc.).

4. Rule of Twenty-five

If for two consecutive years the Board of Governors identifies that there are (or would have been had the category been in place) **twenty-five** or more entries that define such a significant, specialized and distinct achievement that they no longer are represented adequately within an existing category, they may, at their discretion, separate these entries into a new category.

If for two consecutive years there are less than **twenty-five** entries in an existing category, they may, at the Board's discretion, be combined into a related category (in consultation with the applicable peer group).

ENTRY INSTRUCTIONS

Deadlines: Entries will be accepted online until 6:00 PM (PT) on May 13, 2021. All entries, whether the program has already aired or will air/post by May 31, MUST be entered by **May 13**.

Online Entry Submission: Entries must be made online by an eligible individual (or representative). All information that applies to your entry, must be submitted by the entry deadline. Home addresses, phone numbers and e-mail **for each entrant is requested at the time of entry, but will not be required until the point of nomination.** Contact information will remain confidential. It is the responsibility of the person making the entry to list all eligible entrants by the entry deadline.

Collateral Entry Materials: Certain categories and areas require video file uploads or written materials to be submitted at the time of entry. A complete list of the required collateral materials can be found at emmys.com/downloads.

Deadline for Collateral Entry Materials: May 13, 2021.

Entry Fees: All entries must be submitted with the proper entry fees. Payment can be made by Visa, MasterCard, American Express or Discover Card.

Refunds: Refunds will not be given for incorrect submissions. If a submission is withdrawn, the \$100 processing fee will not be refunded.

Non-member entrants: Individuals must join the Academy prior to March 31 (application submitted and paid) in order to receive the member entry fee discount and be eligible to vote in both rounds of the 73rd Emmy competition. Once their membership is approved, the member ID number needs to be added to the entry by May 13, or prior to submitting payment, in order to receive the entry fee discount.

Member entrants: To secure the member entry fee discount, member ID numbers must be added to the entry by May 13.

Entry fees must be paid online by credit card by May 31, 2021. Processing fees and entry fees will not be refunded for incorrect submissions.

Submitters will be responsible for payment for any entries that aren't cancelled. To cancel a submission, go to the "My Entries" page and click the trash can icon next to the entry to remove it from the entry list.

No submission will be considered an entry unless it is completed and submitted by the entry deadline. If the Awards Department does not receive a response to requests for additional information and/or materials, the submission may be considered ineligible.

After May 13 you will not be able to add new entries, upload collateral materials or make changes or edits to your submissions. However, you will still be able to:

- Review completed entries
- Check out and process payment
- Message the awards staff
- Download submitter entry proofs

ANIMATION AWARDS

NOTE: Eligibility in Animation is for programming that targets an audience age 13 and above. Animated programming that has a television rating of TV14 and above is only eligible in the Primetime Emmy Awards. Children's animated programs, which target an audience under the age of 13 will only be eligible in the Daytime Emmys.

Juried 1 OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ANIMATION

For a single episode of a series or a special

An individual may enter multiple achievements if the achievements are for different programs.

A panel of judges from the Television Academy's animation peer group determines this juried award.

For all entries: artwork must be originally created for the submitted episode, and no stock will be accepted unless it was created specifically for the submitted episode. Artwork which was previously submitted in a prior awards year is not eligible – see additional note under Background Design.

NOTE: All artwork must be digitally submitted, at the time of entry, by uploading a single pdf file. Printed hardcopies of the entrant's artwork will no longer be accepted.

If possible, **submitted artwork must include a digital signature** of the artist and director or producer. The purpose of the signatures is to ensure that the artist, director and/or producer are aware that the entry is being made and that the correct entry materials are being submitted. If you're unable to obtain signatures, include a brief written statement explaining why **on the first page of your artwork pdf.**

This category is for the individual artist who created the original artwork – supervisors and leads are only eligible if they themselves created the artwork submitted.

Job titles vary from studio to studio – if you don't see your job title listed or are unable to provide requested materials but would like to enter, contact the awards department at 818.754.2825.

ANIMATION AWARDS

NOTE: Individuals who work on animated programs are eligible in the following individual achievement categories:

Casting
Character Voice-Over
Costumes
Editing
Main Title Design
Music
Sound Editing
Sound Mixing
Writing

**Deadline for all artwork pdfs, videos, storyboard pdfs and credits to be uploaded:
May 13, 2021.**

Background Design

Eligible titles: Background Key Designer, Background Designer, Background Layout Designer, Background Layout Artist, CGI Pre-Visualization, Storyboard Background Layout, Set Designer
For the individual artist responsible for drawing the background layouts, designing backgrounds or designing sets.

NOTE: You may submit stock images if they have been adapted, revised, or re-dressed in such a way as to render them unrecognizable as previously submitted work. Also include image of previously submitted scene for comparison. The eligibility for entry will be reviewed in the vetting process on a case-by-case basis.

Background Layout Artists

- **Upload a single pdf file of layouts, digitally signed** by the artist and director or producer (if possible), along with the corresponding storyboard pages (when they are used in the designing process) – **pdf must include a** minimum of five layouts and must be in black and white or grayscale*
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work
- Upload - a word doc or pdf of the beginning and end credits

Background (Key) Designers

- **Upload a single pdf file of key drawings, digitally signed** by the artist and director or producer (if possible) – **pdf must include a** minimum of five key drawings and must be in black and white or grayscale*
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work

- Upload - a word doc or pdf of the beginning and end credits.

Set Designers

- **Upload a single pdf file of** drawings, minimum of five, directly related to the design, build, and modeling of the set, **digitally** signed by the artist and director or producer (if possible). Drawings may include floor plans, orthographic views, details of set elements, etc. **Within the pdf file**, designers must submit multiple views and/or camera angles of the finished set design to illustrate the scope of the original designs and must be submitted in black and white or grayscale*
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work
- Upload - a word doc or pdf of the beginning and end credits

*If the background designs are done in color and the finished color design work is actually being used as the final production key, it would be more appropriate to enter for color and be judged with all the other entries that are also used as final production key reference. If not, and the artist is using color in the design phase, artwork must be submitted in black and white or grayscale.

Character Animation

Eligible titles: Animator, 2D Animator, 3D Animator, Stop Motion Animator, Key Animator, Character Layout Artist

For the individual artist responsible for bringing an animated character to life through movement and acting.

Animators

- Upload - a finished video of the episode or special, as aired, edited to their work only. Slate video with title of show, episode title, entrant's name and the character's image and name(s)
- Upload - a word doc or pdf of the beginning and end credits

Character Layout Artists

- **Upload a single pdf file of** a minimum of five scenes (scenes do not need to be sequential), **digitally** signed by the artist and director or producer (if possible)
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work, you may also include corresponding animatic.
- Upload - a word doc or pdf of the beginning and end credits

Character Design

Eligible title: Character Designer

For the individual artist responsible for designing and drawing original production characters.

- **Upload a single pdf file of** a minimum of six different character designs that are new and original specifically from one episode of the series or special, **digitally** signed by the artist and director or producer (if possible). Artwork should include the entrant's rough sketches and final color production designs and must include the names of the characters. Re-dressing an existing character does not constitute an original design
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work
- Upload - a word doc or pdf of the beginning and end credits

Color

Eligible titles: Color Stylist, Color Key, Color Key Stylist, Color Key Design, Color Designer, Colorist, Background Keys, Background Stylist, Background Artist, Background Color Stylist, Background Color, Background Painter, Digital Background Painter

For the individual artist responsible for the color of characters, props, effects and backgrounds for the submitted single episode of a series or a special.

- **Upload a single pdf file of** their artwork from one episode of the series or special, **digitally** signed by the artist and director or producer (if possible)
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work
- Upload - a word doc or pdf of the beginning and end credits

Production Design

Eligible titles: Production Designer, Art Director

For the individual artist responsible for the overall "look" or "style" of a show - all inclusive.

- **Upload a single pdf file of** their artwork which can include background designs, character designs, sketches, paintings or digital print outs, **digitally** signed by the artist and director or producer (if possible)
- Include, **on the first page of your pdf**, a concise, accurate statement of the entrant's contribution (100 words or less) which validates a substantial, creative, hands-on contribution to the final project. **This should not be a logline or synopsis of the program. It needs to be an actual description of the entrant's work on this specific episode**
- Upload - a finished video of the entire episode or special as aired. Slate video with title of show, episode title and entrant's name
- Upload - a word doc or pdf of the beginning and end credits

Entrants in this sub-category may not submit additional entries (for the same program) for Character Design, Color or Background Design.

NOTE: Artwork that is prominently displayed in the submission that is not personally created by the entrant must be credited to clearly identify the artist(s) responsible for the artwork **in the negative space on each page of the pdf.**

Storyboard

Eligible title: Storyboard Artist

For the individual artist responsible for drawing the storyboard blueprint from an outline or a script.

- Upload - a single-panel pdf file of their original storyboard with corresponding dialogue, action notes and screen direction notes, **digitally** signed by the artist and director or producer (if possible)
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted storyboard. Slate video with title of show, episode title and entrant's name
- Upload - a word doc or pdf of the beginning and end credits

Deadline for all artwork pdfs, videos, storyboard pdfs and credits to be uploaded: May 13.

VIDEO UPLOAD INSTRUCTIONS:

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive
Codec: H.264
Bit Rate: 6-8 MB
Audio: AAC, stereo, 192-320kbps, 44-48 kHz
The file must be under **10GB**
MP4 format is preferred
No timecodes or bars & tones
File name: Program Title-First name-Last name

Upload only the video **and/or single pdf** file requested for each sub-group. Do not upload a folder that contains multiple files. Most importantly - QC your work and your file.

Category 2 OUTSTANDING ANIMATED PROGRAM

For a single episode of a series or a special

NOTE: Eligibility in Animation is for programming that targets an audience age 13 and above. Animated programming that has a television rating of TV14 and above is only eligible in the Primetime Emmy Awards. Children’s animated programs, which target an audience under the age of 13 will only be eligible in the Daytime Emmys.

A minimum of **six** episodes must air within the current eligibility year to qualify as a series.

Emmy(s) to the producer(s) whose credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Animation Executive Producer or Animation Producer - responsible for all creative phases of the animation production process from pre-production to post-production; the writer(s) whose credit is Writer, Written by, Story by or Teleplay by; the director(s) whose credit is Director, Directed by, Supervising Director, Assistant Director, Animation Director, Timing Director or Timer. All eligibility is subject to approval by the animation peer group executive committee.

During each eligibility period, all eligible, credited writers of animated programs who qualify for an animation program award are considered as one of the group of participants who are entitled to receive the Emmy(s) for any such program. The team includes writers, producers and directors.

However, any eligible writer may elect to opt out from being such a team participant and instead may enter the competition in any applicable individual achievement writing category. For example, a writer on an animated comedy series may choose to enter in the Writing For A Comedy Series category rather than with the animated program team, and a writer on an animated special may choose to enter in the Writing For A Limited **or Anthology** Series or Movie category. Likewise, any eligible writer on any other series episode may choose to enter in an appropriate writing category.

Note that per the “one-achievement, one-entry” rule, a writer may not have dual eligibility in both animation and writing categories for the same episode or special, i.e., no “double dipping.” However, a writer who is eligible in the program category may enter a different episode from the same series in a writing category without having to opt out of the program category. Writing teams (two or more writers of the same episode or special) must remain a team and may not split their entry.

ELIGIBILITY RULE: In cases where the entry was created by a separate show runner and production house, numerical caps shall be set for those directors, writers and producers eligible on the episode or special chosen for entry, as follows:

a maximum of four directors
a maximum of three writers
a maximum of fourteen producers

The total number of entrants is capped at 21 without restrictions based on a producer's employer (either the production company or the animation house) - with all eligibility subject to approval by the animation peer group executive committee. And because some producers may contribute to the entry as writers, the show-runner making the entry may list them as "producer/writer" among the three writing slots, with those producer-writers who did not contribute to writing the entry entered among the fourteen slots for the producers.

NOTE: The nomination slots in the Animated Program category have two tracks – half-hour programs and hour or more programs. The number of nominations will be proportionate according to the entries received for each track with the caveat that there will always be one slot reserved for the highest vote-getter among the hour or more programs, provided that there is a minimum of three entries for a given track. However, if there are zero votes in the one hour or more track, all nominees will emerge from the half-hour track.

Nomination requirement: A digital upload of the program will be requested at the point of nomination.

The animation content of either a fully animated or animation and live-action program must be at least 65% new animation to qualify the program for entry in an animation program category.

An animated program may choose to enter in a live-action category. If entered in a live-action program category (e.g., comedy or drama), producer eligibility is based on the eligibility for that category.

Animated series are nominated for a single episode. If entered in an animation program category, only those producers, directors and writers credited on the submitted episode are Emmy-eligible.

Category 3 OUTSTANDING SHORT FORM ANIMATED PROGRAM

For a single episode of a series or a special

NOTE: Eligibility in Animation is for programming that targets an audience age 13 and above. Animated programming that has a television rating of TV14 and above is only eligible in the Primetime Emmy Awards. Children's animated programs, which target an audience under the age of 13 will only be eligible in the Daytime Emmys.

This category is open to original short form primetime animated programs with an average episode running time of two minutes to **20 minutes** and recognizes entries from over-the-air, cable, satellite and internet exhibition. Content must be original.

A minimum of **six** episodes must air within the current eligibility year to qualify as a series.

Emmy(s) to the producer(s) whose credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Animation Executive Producer or Animation Producer - responsible for all creative phases of the animation production process from pre-production to post-production; the writer(s) whose credit is Writer, Written by, Story by or Teleplay by; the director(s) whose credit is Director, Directed by, Supervising Director, Assistant Director, Animation Director, Timing Director or Timer. All eligibility is subject to approval by the animation peer group executive committee.

Programs will be reviewed and approved as appropriate for this category by the Award Committees of the Television Academy and of the National Academy of Television Arts & Sciences.

ELIGIBILITY RULE: In cases where the entry was created by a separate show runner and production house, numerical caps shall be set for those directors, writers and producers eligible on the series or special chosen for the entry, as follows:

a maximum of four directors
a maximum of three writers

a maximum of fourteen producers

The total number of entrants is capped at 21 without restrictions based on a producer's employer (either the production company or the animation house) – with all eligibility subject to approval by the animation peer group executive committee. And because some producers may contribute to the entry as writers, the show-runner making the entry may list them as "producer/writer" among the three writing slots, with those producer-writers who did not contribute to writing the entry entered among the fourteen slots for the producers.

Animated series are nominated for a single episode. Only those producers, directors and writers credited on the submitted episode are Emmy-eligible.

Nomination requirement: A digital upload of the program will be requested at the point of nomination.

The animation content of either a fully animated or animation and live-action program must be at least 65% new animation to qualify the program for entry in an animation program category.

ART DIRECTION AWARDS

Emmy(s) to production designer(s), *art director(s) and set decorator(s), if applicable.

***NOTE: if a person is given the title 'Supervising' or 'Lead' it will be assumed that their position is higher than those without. For example, if a show has a Supervising Art Director and an Art Director, the Supervising Art Director will be included, but the Art Director will not. If the PD feels that despite the titles, they are equal, a petition should be submitted and the PGEC will determine eligibility.**

An Emmy is awarded to the Production Designer, the Set Decorator and the Art Director. If there are additional people holding these positions, there must be a petition to explain why they should be included or excluded.

2nd unit and reshoot credits are not eligible.

The Assistant Art Director who is functioning as the Art Director on a half-hour show is able to be submitted (with a petition) for Emmy consideration, but only if that show does not have another credited Art Director.

The initial entry may be submitted by any team member and must include the whole team. When there is an eligible entrant who does not wish to participate in the competition, documentation must be received from the individual not entering, stating that they are aware of the entry and does not wish to be included.

An individual or the identical team may enter multiple achievements in a production design category if the achievements are for different programs. The Peer Group Executive Committee (PGEC) will review all screen credits for entrant eligibility on submitted programs. All eligibility is subject to final and definitive review by the PGEC to determine principal creative contributions. The decision of the PGEC with the concurrence of the Primetime Awards Committee is definitive and final.

Entries are capped at a maximum of three entrants for conventional domestic programming (with prior team eligibilities of more than three entrants not allowed to grandfather into current team eligibility). Proposed additional entrants for an entry beyond the cap of three will be considered on an individual basis by petition to the PGEC by the Production Designer or Art Director (if no Production Designer is credited). A petition form must be filled out in its entirety. Petition entries with incomplete or missing information will not be considered.

Petitions: All petitions must explain the roles of all members of the submitted team, not just the person being petitioned. Photos, drawings etc., should be submitted to

support the petition. Petitions must be received by the entry deadline. Petitions cannot be submitted for the department head. ~~Department heads (production designers and set decorators) must be entered in the three eligible entrant slots before non-department heads.~~ It is the responsibility of the submitter to fill out the petition correctly/fully and provide sufficient details to support the petition. No appeals will be accepted to try and qualify after PGEC has denied a petition. Petitions received after nominations are announced will not be considered.

A job description must accompany any screen credit/job title submitted outside of the standard credits (production designer, art director, set decorator), e.g. production buyer/scenic designer, which will require approval by the PGEC.

In the case of multiple New York production designers, the PGEC will seek additional information in the form of a job description/responsibilities. The PGEC's review and decision on the eligibility of additional petitioned entrants will be final.

Individuals without screen credit must provide a deal memo or letter from a credited executive producer to establish an eligible job title.

If there are two teams working on the program/episode, totaling more than three people, then a petition should be submitted explaining the two teams' roles. The PGEC will determine the eligibility of the entrants. If, through editing, the work from more than one team appears in a submitted episode, the PD should explain in a petition whether both teams should be included and include a percentage of the show that each team contributed to.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

SPECIAL ENTRY INSTRUCTIONS FOR SERIES ENTRIES IN ALL AREAS:

For a series not in its premiere season, 2/3 screen time or 2/3 set count of the submitted entry(s) must be in new sets or locales for design team to qualify for submission.

If the series entry has a prior team, in either a past or the current season, they will need to complete a Program Information Form to establish that at least 2/3 of the sets are the work of the team being entered.

A "prior team" for the current season occurs if any of the eligible team (production designer, art director or set decorator) was different - even by one individual - on any episode earlier in the current season.

For set redesigns only: entries need to include a statement that details the design changes and should be supported by photos and/or drawings on your PIF form to explain the changes made. Supporting DVDs that show the original design and the redesign may be requested.

To qualify for the 2/3 rule, a design team must upload beginning and end credits for the episodes being submitted and complete the Program Information Form available at emmys.com/emmys/pif.

The above 2/3 rule applies to limited **or anthology** series that have more than one design team.

Entries with incomplete or missing Program Information Forms (PIF) will not be considered. For a series, up to three (3) episodes may be submitted by the design team as long as all entrants are credited on all three episodes to fulfill 2/3 rule requirement. Enter the minimum number of episodes to qualify for the 2/3 rule. Episodes must be listed in the order they aired and new sets calculated after each episode until the 2/3 mark is met. Extended length episodes will count as two episodes.

Area 4 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE CONTEMPORARY PROGRAM (ONE HOUR OR MORE)

For a series, limited **or anthology** series (if credited on all parts), or for a single part of a limited **or anthology** series (if credited on one or more but not all parts), or for a movie or special

51% of the running time must be contemporary scenery to be eligible.

Area 5 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PERIOD OR FANTASY PROGRAM (ONE HOUR OR MORE)

For a series, limited **or anthology** series (if credited on all parts), or for a single part of a limited **or anthology** series (if credited on one or more but not all parts), or for a movie or special

“Period” refers to any program whose setting is 20 years prior to January 1 of the current awards eligibility year.

51% of the running time must be period/fantasy scenery to be eligible.

Area 6 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PROGRAM (HALF-HOUR)

For a series or a special

The Assistant Art Director who is functioning as the Art Director on a half-hour show is able to be submitted (with a petition) for Emmy consideration, but only if that show does not have another credited Art Director.

Entries in Area 6 will be recognized in two genres: multi-camera and single-camera. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Area 7 and 8: A Variety show is traditionally formatted for a live audience in a multi-camera format and can include musical acts or sketch comedy pieces but not limited to all of these together. In the cases where there is a single camera fictional “arc” over the series, this project should be entered into either Contemporary, Period/Fantasy or Narrative categories. All scripted re-enactments should be entered as either Period, Fantasy or Contemporary (1/2 hour or 1 hour).

Area 7 OUTSTANDING PRODUCTION DESIGN FOR A VARIETY, REALITY OR COMPETITION SERIES

For a variety, reality or competition series

Area 8 OUTSTANDING PRODUCTION DESIGN FOR A VARIETY SPECIAL

For a variety, event or award special

CASTING AWARDS

Emmy(s) to casting director(s) [“casting by”]

Any person whose on-screen credit includes the word associate or assistant will not be eligible.

Entries are limited to a maximum of three entrants per casting office, provided all entrants share equal on-screen credit.

The pilot, series and location casting offices are considered separate offices.

A casting director/casting team may submit multiple programs in the casting categories if the entries are for different programs.

Emmy Eligibility for Individuals with Original Casting By Credit in Seasons 2 and 3: Drama/Comedy Series Casting categories will now include the casting director/team of the original series under the following criteria:

- **The “Original Casting By” team must continue to receive an “Original Casting By” credit in the eligible season**
- **50% of the original cast that was cast by the “Original Casting By” team remains in the series for seasons 2 and/or 3**
- **Once the “Original Casting By” team receives an Emmy for the series, they would no longer be eligible for that series unless they worked on the series in the current eligible season**

Location Casting Eligibility: Entries must be accompanied by a statement indicating if a location casting director was employed, or not.

If yes:

1. Who and how significant was the contribution?
2. Did the entrant supervise location casting?
3. Did they go to the location personally?

Category 9 OUTSTANDING CASTING FOR A COMEDY SERIES

For a series body of work during the current eligibility year

Category 10 OUTSTANDING CASTING FOR A DRAMA SERIES

For a series body of work during the current eligibility year

Category 11 OUTSTANDING CASTING FOR A LIMITED **OR ANTHOLOGY SERIES OR MOVIE**

For a complete limited **or anthology** series or movie

Category 12 OUTSTANDING CASTING FOR A REALITY PROGRAM

For a body of work during the current eligibility year in a Structured, Unstructured, or Competition program

The Reality Casting Director (sometimes referred to as the Casting Producer) is responsible for identifying and assembling the cast in association with producers, studio executives and network executives to select an ensemble of people for the show they are casting.

DIGITAL UPLOAD REQUIREMENTS FOR CASTING NOMINEES: If you are announced as a nominee on **July 13**, a digital upload of your achievement will be due by **July 22**.

Requirements for the following categories:

Category 9 – Casting For A Comedy Series

Category 10 – Casting For A Drama Series

Category 12 – Casting For A Reality Program

A digital file that composite clips from up to three series episodes (entrant’s choice) with a total running time of up to thirty minutes will be requested. More than three episodes will disqualify the entry. Additionally, the following information (PDF) will be distributed to the voters:

- 1) A synopsis and cast list for each scene included on the composite. Clearly denote which performers were cast in the current season.
- 2) A complete cast list from the current season. Again, clearly denote which cast members were cast during the current season.

Requirements for:

Category 11 – Casting For A Limited **or Anthology** Series or Movie

A digital file that composite up to thirty minutes (entrant’s choice) of the entered limited **or anthology** series (from one or more parts), movie or special will be requested. Additionally, the following information (PDF) will be distributed to the voters:

- 1) A synopsis and cast list for each scene included on the composite.
- 2) A complete cast list from the movie or limited **or anthology** series.

CHOREOGRAPHY AWARDS

Emmy(s) to choreographer(s) (associate and assistant choreographers are not eligible)

Entries are limited to a maximum of two entrants

All choreographers must have on-screen credit or contracted as a choreographer directly with the program.

An individual or the identical team may enter multiple achievements if the achievements are for different programs.

Entries must originally air on television (which encompasses network, basic cable, pay cable, pay television, interactive cable and broadband).

Choreography must be original and created specifically for the television program that is being submitted.

The original airing of a routine is eligible. Encores, derivations, adaptations and/or recreations (television, concerts and tours, videos, movies, stage productions, etc.) of prior choreography are NOT eligible.

Choreography originated for television or simultaneously for both television and another medium is eligible (e.g. Live From Lincoln Center original production).

Television programs that are offered for general theatrical exhibition occurring prior to their airing or internet exhibition are NOT eligible.

Nominations and winner(s) in each juried are determined by screening panels. There is the possibility of one or more than one award given.

Juried 13 OUTSTANDING CHOREOGRAPHY FOR VARIETY OR REALITY PROGRAMMING

For a variety series or special, structured reality, unstructured reality or competition program

Juried 14 OUTSTANDING CHOREOGRAPHY FOR SCRIPTED PROGRAMMING

For a comedy or drama series, limited **or anthology** series or television movie

VIDEO FILE REQUIREMENTS:

COMEDY SERIES, DRAMA SERIES, LIMITED OR ANTHOLOGY SERIES, VARIETY SERIES, STRUCTURED REALITY SERIES, UNSTRUCTURED REALITY SERIES AND COMPETITION PROGRAMS: Entrants may choose to submit up to three pieces of choreography from a single series or limited **or anthology** series. The entries may be culled from the same episode or different episodes as long as it is the original broadcast of the piece and falls within the eligibility period. Entrants have the option to submit only one number, but they may choose to submit two or three numbers. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces.

A video of only the dance number(s)/choreography from the chosen episode(s) must be submitted. Multiple pieces may be put in any order, with 2-5 seconds of black in between. Dance number(s)/choreography must be submitted in their entirety, no internal editing.

TELEVISION MOVIES AND VARIETY SPECIALS: A video of NO MORE THAN 12 MINUTES containing only dance number(s)/choreography from the movie or special must be submitted. Dance number(s)/choreography must be submitted in their entirety with no internal editing. You may include as many numbers as you like as long as it does not exceed 12 minutes. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces. Multiple pieces may be put in any order, with 2-5 seconds of black in between.

UPLOAD INSTRUCTIONS: All entrants must upload a video file of the dance number(s).

DEADLINE: The final deadline for files to be uploaded is **May 13**.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive
Codec: H.264
Bit Rate: 6-8 MB
Audio: AAC, stereo, 192-320kbps, 44-48 kHz
The file must be under **10GB**
MP4 format is preferred
No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder that contains multiple files. Each entry must be individually uploaded (if more than one routine is being submitted, be sure that all routines are tied together and submitted on a single upload). Most importantly - QC your work and your file. File name must include show name and entrant's name.

CINEMATOGRAPHY AWARDS

Emmy(s) to director of photography

An individual or the identical team may enter multiple achievements in a cinematography category if the achievements are for different programs.

ALSO NOTE THE RULES FOR TECHNICAL DIRECTION, CAMERAWORK AND VIDEO AWARDS.

UPLOAD INSTRUCTIONS: HD File Requirements for Categories 15, 16, 17 & 18:

Entrants must upload a digital file in the ProRes 422 HQ format (1920x1080 23.98 or 24 fps) of a continuous segment from a single episode. The segment can start any place within the episode, but must have no internal editing and must have the original sound. These segments will be used to narrow the top vote-getters from the nomination-round ballot down to the nominees. The length of the continuous ProRes file must be exactly four (4) minutes for categories 15 & 16 and five (5) minutes for categories 17 & 18. Videos of full episodes or the complete program are not allowed. A file submitted under the required time requested will not be accepted.

File name: program_title_last name_first name
No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include show name.

DEADLINE: The final deadline for the digital upload is **May 13**.

Any entry submitted without a digital upload will be disqualified.

Nomination requirement: A digital upload of the complete program/episodes will be requested at the point of nomination.

Category 15 OUTSTANDING CINEMATOGRAPHY FOR A MULTI-CAMERA SERIES

For a single episode of a comedy series

Eligibility for Category 15 includes: the cinematographer or director of photography of a program shot in the situation-comedy format (not variety), whether the recording medium is film, videotape or digital.

Category 16 OUTSTANDING CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES (HALF-HOUR)

For a single episode of a comedy or drama series

Category 17 OUTSTANDING CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES (ONE HOUR)

For a single episode of a comedy or drama series

Category 18 OUTSTANDING CINEMATOGRAPHY FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

For a single part of a limited **or anthology** series or for a movie

Eligibility for Categories 16, 17 and 18 includes: the cinematographer or director of photography of the program recorded film style, whether the medium is film, videotape or digital.

CINEMATOGRAPHY FOR NONFICTION and REALITY PROGRAMS

An individual or the identical team may enter multiple achievements in the nonfiction and reality cinematography categories if the achievements are for different programs.

Category 19 OUTSTANDING CINEMATOGRAPHY FOR A NONFICTION PROGRAM

Emmys to credited director of photography or cinematographer (Individuals credited as "additional director of photography" or "additional cinematography" are not eligible.) Entries are limited to a maximum two entrants.

For a single episode of a series or a special

NOTE: It is understood that single-camera style productions will generally not include a third DP, but if such a case occurs, submissions can be reviewed on a case-by-case basis if they fall outside the defined boundaries.

Category 20 OUTSTANDING CINEMATOGRAPHY FOR A REALITY PROGRAM

(Entries are limited to a maximum five entrants)

For a single episode of a series or a special shot in field single-camera style*

To be eligible for individual achievement in this category, the entrant must have the credit of director of photography and be responsible for the look of the entire program.

NOTE: It is understood that reality programs rely on large teams of cinematographers. This award recognizes the director of photography who crafts the overall look of the program. Cinematographers or camera operators who contribute significantly to the show's look are also eligible.

*Studio-based shows or episodes in which a high percentage of the program is shot in the studio are not eligible in this category and should enter in category 111 or 112.

NOTE: Multiple episodes per series may be entered, as long as the list of entrants for each is different.

Submission options for Reality Cinematography:

An Emmy is an individual achievement award that includes one or more individuals as the on-air credits indicate. **In cases where the number of credited individuals on the episode being submitted exceeds the cap guideline (five entrants), there are the following options:**

- For a specific episode, petition the peer group for a cap waiver
- Submit for a body of work, which is limited to a single entry per series, with the episode chosen by the Director of Photography in consultation with the eligible entrants (those who were credited on 40% or more of the eligible episodes, and/or those who were credited on the episode chosen for the Emmy judging panel are eligible)

COMMERCIAL AWARD

Emmy(s) to Production Company and Advertising Agency

Category 21 OUTSTANDING COMMERCIAL

Eligibility: A commercial is eligible provided it is of 30 to 120 seconds in length, and originally aired (6:00 PM - 2:00 AM) during the eligibility year (i) by broadcast to at least 50% of the total potential U. S. television market, (ii) by pay/basic cable transmissions (including by way of example so-called basic cable, pay cable, pay television and interactive cable), or (iii) by broadband to markets representing at least 50% or more of U.S. households. Paid commercials, PSAs and promos are eligible. Entries cannot exceed two minutes.

NOTE: Each entry must be submitted with a market list that gives the original airdate and time of day that the commercial aired.

There will be up to two Emmys awarded, one to the production company and one to the advertising agency as the entities responsible for creative and production of the work.

If a production company and/or agency is not involved, the statuette(s) will be awarded to up to two companies that are responsible for the production of the work.

If one company handles both the production and agency responsibilities, only one award will be given.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is **May 13**.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under **10GB**

MP4 format is preferred

No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include title of commercial.

COSTUME AWARDS

Emmy(s) to the costume designer or costume supervisor, assistant costume designer or, on programs where they work as a team, to the co-eligible team members, or single-credited costumer. Second Unit and Re-shoot Unit credits are not eligible.

An individual or the identical team may enter multiple achievements in a costume category if the achievements are for different programs.

An entrant questionnaire will need to be completed for each entry. The questionnaire will reflect departmental duties and responsibilities, especially script breakdown, budget creation, personnel hiring, day-to-day department management, etc., for each entrant. Questionnaire available at emmys.com/emmys/costume-questionnaire.

Where there is team eligibility of the costume designer and the costume supervisor, one individual may make the entry on the team's behalf, or the producer may make the entry on the team's behalf. Regardless of who makes the entry, they are responsible for submitting the eligible entrants, not just themselves or a partial list of entrants. Submissions include the costume designer, assistant costume designer and costume supervisor.

When an entry has team eligibility and there is a team member who does not wish to participate in the competition, the entry must be accompanied by a letter, signed by the individual not entering, stating that they are aware of the entry and does not wish to be included.

If there is no supervisor or assistant costume designer functioning as a supervisor, a letter from the person making the entry stating that fact must be uploaded during the entry process.

Each submission will consist of two (2) to no more than five (5) entrants, to include the Costume Designer, Costume Supervisor and Assistant Costume Designer. Of the five, no more than three (3) entrants may be Assistant Costume Designers. For the purposes of the entry, credits for Co-Designer or Associate Designer count as an Assistant Costume Designer and count toward one of the 3 ACD spots. Verification in the form of a deal memo, call sheet and/ or screen credit will be required to determine eligibility on the submission.

Eligible Credits are as follows: Costume Designer, Costume Supervisor and Assistant Costume Designer.

**For the purpose of the entry:
Credit of Stylist may be used in lieu of Costume Designer.**

Credit of Costume Coordinator or Wardrobe Supervisor may be used in lieu of Costume Supervisor. (These credits are allowable as long as they indicate the person most responsible for overall management and day to day running of the costume department.)

Co-Costume Designer and/or Associate Costume Designer may be submitted in lieu of Assistant Costume Designer.

Ineligible job titles and/or job functions include: Set supervisor or coordinator, truck supervisor or coordinator, crowd or background supervisor or coordinator, key set costumer, key costumer, set costumer, costumer, shopper, assistant stylist/stylist assistant, custom made, cutter/fitter, head of workroom, production assistant, wardrobe assistant, costume assistant and costume coordinator when the title indicates an assistant to the Costume Supervisor.

Entries not meeting the above criteria by the time the ballots are posted will be disqualified. Eligibility is subject to the review of the Peer Group Executive Committee. The Costume Design and Supervision PGEC reserves the right to change an entry's category or disqualify it, should they feel that the entry was submitted in the wrong category and also reserves the right to confirm or deny the eligibility of the entrants based on their contributions. Eligibility may also be denied for any entrant who fails to follow the rules and guidelines. The decision of the PGEC with the concurrence of the Primetime Awards Committee is definitive and final.

Nomination requirement: A digital upload of the complete program/episodes will be requested at the point of nomination.

Area 22 OUTSTANDING PERIOD COSTUMES

For a single episode of a comedy or drama series, limited **or anthology** series or a movie whose costumes are based in a period of time more than 25 years prior to the current awards eligibility year.

Any entry with at least 51% of all costumes being Period accurate, i.e., garments that existed in an actual historic era, will be considered a "Period" entry.

Entries will be recognized in two genres: series and limited **or anthology** series /movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Area 23 OUTSTANDING FANTASY/SCI-FI COSTUMES

For a single episode of a comedy or drama series, limited **or anthology** series or movie whose costumes are designed for imagined characters existing in unknown, or non-existent environments, mythical and/or invented times and alternate realities.

Any entry containing even one Fantasy/Sci-Fi costume, designed for imagined characters in these defined parameters, shall be considered a "Fantasy/Sci-Fi" entry.

Entries will be recognized in two genres: series and limited **or anthology** series /movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Area 24 OUTSTANDING CONTEMPORARY COSTUMES

For a single episode of a comedy or drama series, limited **or anthology** series or a movie whose costumes are based in a period of time less than 25 years prior to the current awards eligibility year.

An entry must have at least 51% contemporary costumes to be eligible.

Entries will be recognized in two genres: series and limited **or anthology** series /movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Contemporary, Period and Fantasy/Sci-Fi categories are Area Awards. An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives the Emmy.

Juried 25 OUTSTANDING COSTUMES FOR VARIETY, NONFICTION OR REALITY PROGRAMMING

For a single episode of a variety, nonfiction, reality or competition series, a stop-motion animation or puppetry program or for a special premiering on television with costumes designed originally for television.

VIDEO INSTRUCTIONS FOR JURIED 25: All entrants must upload a video file at the time the entry is submitted. Video must be edited to only include the costumes that were done by the entrant(s).

DEADLINE: The final deadline for files to be uploaded is **May 13**.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive
Codec: H.264
Bit Rate: 6-8 MB
Audio: AAC, stereo, 192-320kbps, 44-48 kHz
The file must be under **10GB**
MP4 format is preferred
No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include title of commercial.

DIRECTING AWARDS

Emmy(s) to director(s) whose screen credit is director or directed by. Segment directors, 2nd unit directors, stage managers, ADs and animation directors are not eligible.

Category 26 OUTSTANDING DIRECTING FOR A COMEDY SERIES

For a single episode of a comedy series

Entries are limited to two directors.

Entries in Category 26 will be recognized in two genres: multi-camera and single-camera. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Category 27 OUTSTANDING DIRECTING FOR A DRAMA SERIES

For a single episode of a drama series

Entries are limited to two directors.

Category 28 OUTSTANDING DIRECTING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

Entries are limited to two directors.

Eligibility clarification:

- For one director credited with all limited **or anthology** series parts: eligibility is for complete limited **or anthology** series.
- For one director credited with one limited **or anthology** series part: eligibility is for the one limited **or anthology** series part.
- For one director credited with more than one but not all limited **or anthology** series parts: eligibility is for one limited **or anthology** series part (entrant must choose).
- For the director of a television movie.

Category 29 OUTSTANDING DIRECTING FOR A VARIETY SERIES

For a single episode of a variety series

Entries are limited to two directors.

Entries in Category 29 will be recognized in two genres: variety talk series and variety sketch series. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Category 30 OUTSTANDING DIRECTING FOR A VARIETY SPECIAL

For a variety special

Entries are limited to two directors.

Variety specials are comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation, and honors, without a storyline, dramatic arc or characters to connect the pieces.

Directors of live television movie events that have a storyline, dramatic arc or characters to connect the pieces must enter in Directing for a Limited **or Anthology** Series or Movie.

Category 31 OUTSTANDING DIRECTING FOR A DOCUMENTARY/NONFICTION PROGRAM

For a single episode of a nonfiction series or special

Entries are limited to one director.

An individual may enter multiple achievements in nonfiction directing if the achievements are for different programs.

Emmy to director whose screen credit is director or directed by (segment directors are ineligible).

ELIGIBILITY CLARIFICATION: If entrant received "A FILM BY" credit, the entrant must also have an on-screen director or directed by credit to be eligible in this category. Eligible director must have contributed 60% or more of program content. Eligibility for this individual achievement category is limited to hosted nonfiction, documentary or nonfiction programming.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

Category 32 OUTSTANDING DIRECTING FOR A REALITY PROGRAM

For a single episode of a reality or competition series or special

Entries are limited to one director.

An individual may enter multiple achievements in reality directing if the achievements are for different programs.

Emmy to director whose screen credit is director or directed by (segment directors are ineligible).

ELIGIBILITY CLARIFICATION: Eligible director must have contributed 60% or more of program content. Eligibility for this individual achievement category is limited to structured, unstructured and competition programming.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

PICTURE EDITING AWARDS

Emmy(s) to editor(s) whose screen credit is editor (supervising editor and synonyms like senior, finishing, lead or additional editor.)

On-line, Associate, Assistant Editor or Predictor, as well as non-editing credits such as Producer, Director and the like, are not eligible credits no matter their role in developing the submission.

Videotape Editors are only eligible in the Variety Specials category if the show was not live switched.

Single-camera editing style is defined as the editing of materials shot with one camera. Additional cameras may be used to augment coverage, action, stunts or crowd scenes.

Multi-camera editing style is defined as editing material from three or more cameras recorded synchronously for the majority of a show, shot in a set/studio environment.

An individual or the identical team may enter multiple achievements in an editing category if the achievements are for different programs.

If 20% or more of the show or series episodes utilizes a line cut it is ineligible for submission in picture editing categories (see Area 37).

NOTE: The line cut is the result of several cameras and other video sources that are routed through a switcher and edited in real time.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination (except Area 37).

Category 33 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A DRAMA SERIES

For a single episode of a scripted series

Category 34 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A COMEDY SERIES

For a single episode of a scripted series

Category 35 OUTSTANDING MULTI-CAMERA PICTURE EDITING FOR A COMEDY SERIES

For a single episode of a scripted situation-comedy series

Category 36 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

For a movie or single part of a limited **or anthology** series

Area 37 OUTSTANDING PICTURE EDITING FOR VARIETY PROGRAMMING

For variety series or specials that do not utilize more than 20% line cut (with a cap of up to seven editors) or for a segment from "live" variety programs (with a cap of up to two editors)

Entries in Area 37 will be recognized in two genres: segments from line-cut (live) shot shows or complete shows cut from isolated cameras. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Eligibility for Clip Packages and Segments:

- The credit "By" in conjunction with short form editing work is considered equivalent to the credit "Edited By"
- Submissions to be a single clip package in a single episode of a series or a special or a segment
- Submission of clip packages where the majority of the show is live switched
- Clip package segments should be no longer than 7 minutes
- Submission of clip packages or segments is capped at two editors

NOTE: Promos, recaps, cut-downs and trailers are not eligible in Area 37.

UPLOAD INSTRUCTIONS: All entrants in Area 37 must upload a video file.

DEADLINE: The final deadline for files to be uploaded is **May 13**.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive
Codec: H.264
Bit Rate: 6-8 MB
Audio: AAC, stereo, 192-320kbps, 44-48 kHz
The file must be under **10GB**
MP4 format is preferred
No slates, timecodes, bars & tones

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include show name and clip name.

<p align="center">PICTURE EDITING AWARDS FOR NONFICTION and REALITY PROGRAMS</p>

An individual or the identical team may enter multiple achievements in editing nonfiction/reality if the achievements are for different programs.

Category 38 OUTSTANDING PICTURE EDITING FOR A NONFICTION PROGRAM

For a single episode of a documentary/nonfiction or hosted nonfiction series or a special

Entries are limited to three editors.

Multiple episodes per series may be entered, as long as the entrants for each are different.

Category 39 OUTSTANDING PICTURE EDITING FOR A STRUCTURED REALITY OR COMPETITION PROGRAM

For a single episode of a series or a special

For programs that contain consistent story elements that mostly adhere to a recurring structured template.

Entries are limited to seven editors.

Category 40 OUTSTANDING PICTURE EDITING FOR AN UNSTRUCTURED REALITY PROGRAM

For a single episode of a series or a special

For programs that contain story elements driven by the actions of characters and lacking a consistent structured template.

Entries are limited to seven editors.

Submission options for Competition, Structured or Unstructured Reality Editing:

An Emmy is an individual achievement award that includes one or more individuals as the on-air credits indicate. **In cases where the number of credited individuals on the episode being submitted exceeds the cap guideline (seven entrants), there are the following options:**

- Multiple episodes per series may be entered, as long as the list of entrants for each is different.
- Petition the peer group for a cap waiver for the episode being submitted.
- Submit for a body of work, which is limited to a single entry per series, with the episode chosen by the Supervising Editor in consultation with the eligible entrants (those who were credited on 40% or more of the eligible episodes, and/or those who were credited on the episode chosen for the Emmy judging panel are eligible).

HAIRSTYLING AWARDS

Emmy(s) to hairstylist(s)

An individual may enter as either a hairstylist or makeup artist, but not both.

An individual or the identical team may enter multiple achievements in a hairstyling category if the achievements are for different programs. **The Peer Group Executive Committee (PGE) will review all screen credits for entrant's eligibility on submitted programs.**

The same program cannot be submitted to more than one category. **No multiple submission allowed for the same production and or hairstylist in the same category.** The only time a program can submit for more than one category is if there are two separate hairstyling departments that never overlap stylists. Submitters should coordinate so there are not multiple submissions for the same production and/or stylists in the same category.

Definition of hairstyling for Emmy recognition: Hairstyling is any change in the appearance of a performer's/**on-screen talent's** hair by the act of hairstyling, for example, designing, cutting, coloring, and arranging the performer's/**on-screen talent's** hair, as well as the designing, preparation and application of wigs or hairpieces to create a character. It is not changes caused by special lighting, camera lenses, optical effects or computer imaging. It is not for hairstyling on puppets, dummies, or any device that is not on the performer's/**on-screen talent's** hair or head.

Hairstylists who actually execute the hairstyles and/or design, style and apply wig(s) on a performer/**on-screen talent** are eligible. An individual who only designs, supervises, or manufactures product, but does not apply, is not eligible.

Eligibility Clarification: Eligible hairstylist(s) entrant(s) must have been the hairstylist most responsible for the overall look of the achievement being recognized and involved with hands on styling, on the performer's/**on-screen talent's**, on the days of production.

Each submission will consist of no more than four entrants, including the Hairstyling Department Head. A Department head hairstylist, showing just cause, may petition the Hairstyling Peer Group Executive Committee (PGEC) and Governor to allow the submission of up to four additional hairstylists they feel have contributed significantly to the achievement for a combined total of up to eight hairstylists.

Any petitions for additional entrants must be received by the entry deadline. It is the responsibility of the submitter to fill out the petition correctly/fully and provide sufficient details to support the petition. All call sheets for the submitted episode will need to be provided in order to verify petitioner. No appeals will be accepted to try and qualify after PGEC has denied a petition. Petitions received after nominations are announced will not be considered.

Entrant eligibility for Hairstyling categories: **ALL hairstyling submissions required to be signed by the Department Head Hairstylist.**

Eligible titles include: Department Head Hairstylist in every case, Co-Department Head Hairstylist, Assistant Department Head Hairstylist, Key Hairstylist, Additional Hairstylist, Hairstylist or Personal Hairstylist (star request) next to the entrant's name, **Barber (hairstyling license)**. All entrants must be verified by a Department Head in writing. In the case of a Co-Department Head, only one Department Head may verify.

Ineligible titles and/or job functions include: Hairstyling Trainee, Hairstyling Intern, Wig Designer, Hair Designer, Hair Supervisor, Hairstyling Assistant, Hairstyling Coordinator, Crowd Hairstyling, Crowd Hairstyling Supervisor.

In all cases, additional entrants will be vetted and verified by the Television Academy and the Hairstylist Governor to establish eligibility. In the case of a question or dispute regarding an individual's eligibility, the PGEC will decide eligibility. A majority vote of the PGEC will prevail.

The Peer Group Executive Committee (PGEC) reserves the right to change an entry's category or disqualify it, should they feel that the entry was submitted in the wrong category and also reserves the right to confirm or deny the eligibility of the entrant's petition based on their contributions. Eligibility may also be denied for any entrant who fails to follow the rules and procedures.

Eligibility is subject to the final and definitive review by the PGEC and concurrent with the Primetime Awards Committee.

Series episode: The length of the episode submitted for individual achievement may exceed, by as much as double, the standard running time of the series episodes. If the episode is in two parts, both parts may be selected as long as they do not cumulatively exceed twice the standard running time of the series episodes.

All hairstyling submissions must include a technical description of up to 150 words or less, to be reviewed and approved. You will be required to describe the process, techniques, materials, and tools with an emphasis of the techniques employed on no less than 51% of the principal on-screen talents. A disclaimer must be revealed if any portion of a submission that does not conform to the category in which it is submitted, and the disclaimer must be clearly disclosed in the first portion of the 150 words or less description.

If the entry contains footage from previously aired material from the current or prior awards years, a description must be attached with the entry noting this.

Additionally, Hairstyling nominees will be sent a form asking if their on-set work was digitally modified in post-production. If yes, the entrants will be required to include the post-production editor's description of how and to what degree the artists' on-set work was modified in post-production.

Category 41 OUTSTANDING CONTEMPORARY HAIRSTYLING

For a single episode of a comedy, drama, limited **or anthology** series or a movie (non-period/character hairstyling)

Contemporary hairstyling is hairstyles that are based in a period of time less than 25 years prior to the current awards eligibility year.

An entry must be at least 51% contemporary hairstyles to be eligible.

Area 42 OUTSTANDING PERIOD AND/OR CHARACTER HAIRSTYLING

For a single episode of a comedy, drama, limited **or anthology** series, variety, reality, movie or a special

An entry must be at least 51% Period and/or Character hairstyles to be eligible, and include changing the identity or appearance of an **on-screen talent** with or without the use of wigs, hairpieces or external hair appliances.

Period Hair is based in a period of time 25 years prior to the current eligibility year.

Character Hairstyling is a significant change to the visual appearance of an actor, on-screen talent to fit their new persona (a role or character adopted by a performer, or an extension of someone's identity or personality that is perceived by themselves or others.) This may be obtained with or without the use of wigs, hairpieces or external hair appliances to create varied and diverse results. The goal is to achieve the vision of the writer, director, producer, actor or performer/on-screen talent. The hairstyles may range from sketch comedy to traumas and may include but not limited to parody, futuristic, fantasy, ethnicity, disease, gender or age, and may also be in any specific era. Special hair colors and hair products may also be used to achieve these changes in the appearance of the actor or on-screen talent.

Entries in Area 42 will be recognized in two genres: character and period. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Category 43 OUTSTANDING CONTEMPORARY HAIRSTYLING FOR A VARIETY, NONFICTION OR REALITY PROGRAM

For a single episode of a variety, nonfiction, reality series or a special (non-period/character hairstyling)

Based in a period of time of less than 25 years prior to the current awards eligibility year **and must contain at least 51% contemporary hairstyles.**

NOTE: It is understood that reality programs often rely on large teams of artists, however, in order to qualify for this category, the artists submitting their work must have physically designed and applied the wigs to the hair of the performer/on-screen talent. If the talent has designed or applied their wig to their hair and an artist maintains touch ups for that application on set, this renders the work ineligible for consideration.

Nomination requirement: A digital upload of a reel not to exceed 7 minutes will be required at the point of nomination (July 13).

- **Entries must be edited to highlight the hairstyles for the nominated program/episode**
- **Each entry must be "as aired" with original audio and no internal editing. Clip reels with soundtrack embellishments or photos will be disqualified**
- **Video: 1920x1080 progressive Frame Rate: 23.976 Codec: H.264 Bit Rate: 6-8 MB Audio: AAC, stereo, 192-320kbps, 44-48 kHz. Aspect Ratio: As aired (pillar box if 4:3 material). MP4 format is preferred. No timecodes**

- **The file name must include the program name**
- **Format:**
 - **No bars and tone**
 - **One second of black between each clip**

INTERACTIVE MEDIA AWARDS

The Interactive Media Awards recognize excellence in interactive media productions that extend or enhance the viewing experience of a television program or series, and in interactive media productions that stand alone as original storytelling experiences, which have been commercially deployed, domestically, in the period from June 1, 2020 - May 31, 2021.

Interactive Media entries must have been widely and openly available on a public website. Entries that were available only in a limited number of physical locations, through closed or "invitation only" websites or app stores, or exhibited solely at conferences, shows, events or festivals are *not* eligible.

Games are *not* eligible. Professionally-produced Interactive Media experiences with game-like interaction *may* be eligible if they immerse the viewer in a distinct story world, its characters, settings and style. These are typically interactive adventures or explorations that allow the viewer to act as an in-world character and follow a storyline as the experience progresses, unfolding in a way similar to viewing a traditional television program. Eligible entries *are not* win-oriented, *nor* do they involve observing others engaged in gameplay, *nor* test a viewer's response time. Eligibility of such entries shall be decided by the Interactive Media Peer Group Executive Committee with the concurrence of the Primetime Awards Committee.

NOTE: All entries are limited to one entry per program and are limited to a maximum of five entrants. Entrants may be individuals, companies, or a mix of both.

Category 44 OUTSTANDING INTERACTIVE PROGRAM

Emmy(s) awarded to producer(s), company(s), and/or individual(s) responsible for the integrated interactive experience of an interactive television program.

Submitted programs may be a) related to an existing linear television program or series, adapted from outside material, or b) may be a stand-alone interactive television program, created originally for a digital medium.

The interactive components of submitted programs emphasize viewer immersion and/or engagement, and are central and fundamental to the work itself. Interactivity may range from minimal, possibly including immersive executions such as 360° video/VR/AR, to heavy interaction where viewer input and actions continuously and directly affect the outcome of the program.

The work must demonstrate excellence via *substantive authorship* of content and user experience to provide meaningful audience engagement. The interactivity must go *conspicuously beyond the native platform capabilities* such as likes, commenting, sharing, simple marketing features, and current "table stakes" practices of usage for such platforms.

Not eligible:

- Marketing campaigns and ancillary video content intended only to promote the show, unless they represent true programming content and extend themselves into the storylines or program, and vice-versa
- Interactive platforms such as simple electronic program guides, on-demand or time-shifted content viewing platforms or applications
- Programs that provide only a passive, linear viewing experience without interactivity

Juried 45 OUTSTANDING INNOVATION IN INTERACTIVE PROGRAMMING

Emmy(s) awarded to producer(s), company(s), and/or individual(s) responsible for the creation of a noteworthy, impactful interactive program or experience that advances the art and science of Interactive Media, demonstrating mastery of the form and significantly elevating the audience's viewing experience.

This award honors exceptional distinctiveness, inventiveness, and impact of the submitted work toward expanding the conventions of program format, content, audience interaction, and delivery. Such work may reflect a reimagining or reworking of existing concepts and approaches in a new way, or may be an entirely novel type of experience.

The jury consists of the members of the Interactive Media Peer Group executive committee (PGEC). Entries are reviewed and voted on solely by the PGEC in consultation with a panel of experts in interactive media chosen by the IMPG Governors. Together, they seek to recognize work that not only suggests a path to a possible future in interactive entertainment, but actually delivers practical execution of a new approach or implementation. Winning submissions will challenge the status quo and drive forward the industry's perception and application of interactive media in the context of television.

The PGEC jury vote solely determines the Emmy winner(s). There is the possibility of one, more than one, or no award given. Winner(s) are announced prior to the awards presentation.

The PGEC jury may declare "jury finalists," and declared jury finalist(s) will receive a certificate honoring them as a finalist. Finalists do not have any of the rights and privileges of nominees.

Carefully read the submission instructions below.

IMPORTANT NOTES–

- Upload only the assets described below as individual files. Do not upload a folder that contains multiple files
- Each uploaded filename must include the title of the submitted program or project, and the entry ID number
- Double-check your work and your submitted files to ensure you have uploaded all required files, and that all assets correspond to the entry being submitted

DEADLINE: The deadline for all entry materials to be uploaded is **May 13**.

REQUIRED ENTRY MATERIALS–

There are 4 required components to an entry in Interactive Media (5 for 360/VR entries):

1. Written Description: *Required at the time of entry.* The description should be 1000 words or less and should include discussion of:

- The Program - A brief background of the linear content that is the anchor or source material for the interactive piece, or description of the story and setting for Original Interactive Programs
- The Goals - A description of the overall goals and strategy of the interactive piece
- The Interactivity - An explanation of the features, functionality and user experience of the interactive piece

If you wish to include URLs/links to websites, etc. as additional supporting material, these should be included in this written description.

Entries featuring 360° video or VR/AR may want to include a list of required or available platforms for your entry, and URLs/links to download the app or content, for viewers who have access to those platforms.

2. Video Demonstration: Entrants must submit a video demonstration of no more than three (3) minutes in length. Any video longer than three minutes will *not* be accepted.

The purpose of the video is to provide a walkthrough of the actual audience/viewer experience for benefit of Peer Group voters. The video should focus on illustrating a typical user scenario, showing the design, audience flow, and interactivity of the entry. It should emphasize the interactive elements (tasks/activities, influence on story outcome, content contribution, social media integrations, augmented/virtual reality, etc.) that deepen audience involvement in the world of the program and, in some cases, with other audience members.

The Interactive Media Peer Group Executive Committee will apply a strict review standard for each submitted video to ensure that it contains a true demonstration of the key features and typical user experience of the project. Entrants should limit the degree of production “slickness,” including the gratuitous use of elements and techniques that do not directly support the demonstration of the audience’s interactive experience. *Submissions that appear to be primarily marketing, “sizzle,” or promotional videos for the program will be disqualified.*

Video specs:

Total running time: not to exceed 3:00 minutes
 File size: up to **10GB**
 File format: MP4 (preferred)
 Video resolution: 1920x1080 or 1280x720 (HD) progressive
 Video codec: H.264 (preferred)
 Bit rate: 6-8 MB/sec
 Audio: AAC, stereo, 192-320kbps, 44-48 kHz
No slates, timecodes, bars & tones

Make sure that your video and audio tracks are the same duration to avoid encoding errors caused by mismatched timecode.

3. Program Logo/Image: (square 1:1 image, 600x600 pixels) - identifiable video frame or logo image thumbnail for your entry to be used on a web page for viewers/voters. JPEG or PNG file.

4. Program Poster Frame Image: A high-resolution color image that *recognizably visually represents your entry*. This can be a show logo on a background, a still frame from your entry video, or another representative image. It should be a JPEG or PNG file at 16:9 aspect ratio, in the range 1280x720 to 1920x1080 pixels of resolution.

5. For 360° video/VR/AR submissions only: List of required/available platforms for your entry, and links to download the app or content, for viewers who have access to those platforms.

OPTIONAL ENTRY MATERIALS–

These optional components for Interactive Media entries allow for further description and illustration of the work, as desired by the entrants.

Supplemental Document: An optional supporting document of additional visual materials may be submitted. This is a single PDF file containing visual elements such as wireframes, flow diagrams, screenshots, design comps, etc. that you feel further illustrate the goals, experience and execution of the project. Relevant URLs/links may be included in this document, but should also be mentioned in the required Written Description noted above.

360° Video: Entrants whose projects include “mixed reality” content – as native 360° video, AR, or true VR content viewed through a head-mounted display – are very strongly encouraged to submit a flat equirectangular 360° video (.mp4) of the project, in addition to the standard 2D video. This is to allow viewers without the intended equipment to get at least

some sense of the project experience. The 360° video may be a POV walkthrough or a simple 360° sample of the content.

Ensure your uploaded 360° video confirms to these specifications:

Total running time: not to exceed 3:00 minutes

File size: up to **10GB**

File format: MP4 (preferred)

Video resolution: Max 4K input (4096x2048)

Video Codec: H.264

Dimensions: 2:1 Display Aspect Ratio

Depth: Monoscopic

Projection Format: Equirectangular

Audio: MP3 or AAC audio, at 128 kbps for optimal results

Make sure that your video and audio tracks are the same duration to avoid encoding errors caused by mismatched timecode.

LIGHTING DESIGN/LIGHTING DIRECTION AWARDS

Emmy(s) to credited lighting designer and/or lighting director

Entries are limited to a maximum of five entrants.

Only one credited Lighting Designer can be included on an entry.

Eligibility in Category 46 and Category 47 includes the Lighting Designer and/or Lighting Director(s) of a single episode of a multi-camera variety series or special recorded in any medium.

Director of Photography is not an eligible title in the Lighting Design/Lighting Direction categories. An individual with a Director of Photography credit who functioned as a Lighting Designer may petition under this new rule for eligibility as a Lighting Designer by submitting a copy of the Lighting Design Plots and a letter from the Executive Producer stating the same. Moreover, an individual with a Director of Photography credit, who functioned as a Lighting Director, may petition for eligibility as a Lighting Director, when part of the Lighting Designer's team, with a letter from the Lighting Designer and Executive Producer stating the same.

All other series shot either multi-camera or single-camera are eligible in Category 15, 16 or 17.

Limited **or anthology** series and movies recorded film style in any medium are eligible only in Category 18.

Individual Entrants:

Eligible entrants are credited as Lighting Designer and/or Lighting Director.

A review panel of the Lighting, Camera, and Technical Arts Peer Group Executive Committee shall review all entries and petitions to determine eligibility.

Multiple Entrants:

Eligible entrants include one or more of the above credits. Also eligible are entrants credited as Lighting Consultant, Moving Light Programmer, Media Server Programmer, and Chief Lighting Technician.

NOTE: The Lighting Designer must determine the eligibility of all entrants of a lighting team and all must have made a significant contribution to the visual execution of the design.

An individual or the identical team may enter multiple achievements in a lighting category if the achievements are for different programs.

Variety programs are comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation, and awards/honors, including studio-based shows.

Category 46 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SERIES

For a single episode of a multi-camera variety series

Category 47 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SPECIAL

For a multi-camera variety special

MAIN TITLE AND MOTION DESIGN AWARDS
--

Category 48 OUTSTANDING MAIN TITLE DESIGN

For a series, movie, special or limited **or anthology** series, including documentary and reality programming, originally aired during the current eligibility year.

A Main Title is defined as a stand-alone sequence displaying at least one of the following: the name of the show, the logo of the show, key production members and/or cast members.

This award is intended to recognize the four principal creatives who contributed substantially and significantly to the creative and conceptual authorship and execution of a television show's main title sequence.

Eligibility for this award is limited to these roles: Designer, Director, Creative Director, Art Director, Typographer, Editor, Illustrator, Animator, 3D Artist, Photographer, Cinematographer.

Two additional principal creatives may qualify on petition if they have met the criteria for eligibility as stated above.

Individuals or teams may enter multiple main titles if the main titles are for different shows.

Entering multiple main titles per series: A series that has multiple main titles, in which each title is 20 seconds or shorter, can be submitted as one body of work. The video submission should not exceed 3 minutes.

Entries for Outstanding Main Title Design for programs that are no longer in their premiere season may not submit in subsequent awards seasons unless the title sequence has substantially changed. A minimum of 75% of the title sequence needs to be different and original. A video of the main title design from the previous season must be included to be reviewed by the Peer Group Executive Committee, who will determine the current season's eligibility.

Each team member must submit a concise - 100 words or less - written description of their hands on creative contribution. The description needs to be specific to validate each entrant's substantial and hands-on contribution to the production and execution of the main title. If a substantial creative and hands on contribution cannot be established, the entrant may be disallowed.

All eligibility issues will be considered and conclusively decided by the Motion and Title Design Peer Group Executive Committee. The committee will determine the final eligibility of each entrant with the concurrence of the Primetime Awards Committee.

Each main title entry must be submitted exactly as aired. Main titles may include the scenes bookending the title sequence if those scenes are conceptually relevant to the main title design.

No network or channel promotions or ID package may be included in the main title category.

Juried 52 OUTSTANDING MOTION DESIGN

For a series, movie, special or limited **or anthology** series, including documentary and reality programming, originally aired during the current eligibility year.

Motion Design is defined as time-based visual art that manipulates typography, forms, images, illustrations, film, and photographic imagery through a discernible design process.

Accepted work includes stand-alone pieces or parts of longer shows.

This work must be commissioned and intended to be broadcast as defined in the Television Academy Criteria for Eligibility.

This award is intended to recognize the four principal creatives who contributed substantially and significantly to the creative and conceptual authorship and execution of a television show's motion design.

Eligibility for this award is limited to these roles: Designer, Director, Creative Director, Art Director, Typographer, Editor, Illustrator, Animator, 3D Artist, Photographer, Cinematographer.

Two additional principal creatives may qualify on petition if they have met the criteria for eligibility as stated above.

Individuals or teams may enter multiple entries if those entries are for different pieces.

Each team member must submit a concise - 100 words or less - written description of their hands-on creative contribution. The description needs to be specific to validate each entrant's substantial and hands on contribution to the production and execution of the motion design work. If a substantial creative and hands on contribution cannot be established, the entrant may be disallowed.

All eligibility issues will be considered and conclusively decided by the Motion and Title Design Peer Group Executive Committee. The committee will determine the final eligibility of each entrant with the concurrence of the Primetime Awards Committee.

Each motion design submission must be submitted exactly as aired. This work may include scenes bookending the motion sequence if those scenes are conceptually relevant to the motion design. Montages of the work or re-worked sequences removed from the original context of the show will not be accepted.

The following are not eligible in this juried area:

- Main titles (which must be submitted in the Main Title Design category)
- Network or channel promotions/package or sports packages
- Visual effects work for shows, mostly art directed by the visual effects supervisor, and created under the VFX budget
- Commercials and PSAs

VIDEO REQUIREMENTS

Main Title file should include:

A 2 second slate with show name - 2 seconds of black - Main Title - 2 seconds of black. The slate should be white, ALL CAPS, 72 point Helvetica Regular on black background vertically and horizontally centered.

Entering multiple main titles per series: A series that has multiple main titles, in which each title is 20 seconds or shorter, can be submitted as one body of work. The video submission should not exceed 3 minutes.

Motion Design file should include:

A 2 second slate with name of piece - 2 seconds of black - piece that is being submitted (maximum of 5 minutes) - 2 seconds of black. The slate should be white, ALL CAPS, 72 point

Helvetica Regular on black background vertically and horizontally centered. Do not include the actual main title.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is **May 13**.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive
Codec: H.264
Bit Rate: 6-8 MB
Audio: AAC, stereo, 192-320kbps, 44-48 kHz
The file must be under **10GB**
MP4 format is preferred
No timecodes or bars & tones

Upload only the video file. Do not upload a folder that contains multiple files. Each video must be individually uploaded. Most importantly - QC your work and your file. File name must include show name.

MAKEUP AWARDS

Emmy(s) to makeup artist(s)

An individual may enter as either a makeup artist or hairstylist, but not both.

An individual or the identical team may enter multiple achievements in a makeup category if the achievements are for different programs. **The Peer Group Executive Committee (PGEC) will review all screen credits for entrant's eligibility on submitted programs.**

The same program cannot be submitted to more than one category. **No multiple submission allowed for the same production and or makeup artist in the same category.** The only time a program can submit for more than one category is if there are two separate makeup departments that never overlap artists. Submitters should coordinate so there are not multiple submissions for the same production and/or artist in the same category.

Definition of Makeup for Emmy recognition: Makeup is any change in the appearance of a performer's/**on-screen talent's** face or body created by the application of cosmetics, three-dimensional material, facial hair goods, and/or prosthetic appliances applied directly to the performer's/**on-screen talent's** face or body using an appropriate adhesive, such as Spirit Gum, acrylic emulsion (Pros-Aide or Beta Bond) and/or silicone based glues. Static/non-pliable masks, whether adhered to the face or not, do not meet the criteria of this category. Makeup is not changes caused by special lighting, camera lenses, optical effects or computer imaging. It is not puppets or any device that is not on the performer's face or body.

Eligibility clarification: Eligible makeup artist(s) must have been the makeup artist(s) most responsible for the overall look of the achievement being recognized and involved with hands-on application, on the performers, on the days of production.

Each submission will consist of no more than four entrants, including the Makeup Department Head and/or Prosthetic Designer. A Makeup Department Head and/or Prosthetic Designer showing just cause, may petition the PGEC and Governor to allow the submission of up to four additional makeup artists they feel have contributed significantly to the achievement for a combined total of up to eight artists.

Any petitions for additional entrants must be received by the entry deadline. It is the responsibility of the submitter to fill out the petition correctly/fully and provide sufficient details to support the petition. All call sheets for the submitted episode will need to be provided in order to verify petitioner. No appeals will be accepted to try and qualify after PGEC has denied a petition. Petitions received after nominations are announced will not be considered.

Entrants: ALL submissions, whether entered by artist team members or producers, etc. are required to be signed by the Makeup Department Head and/or Prosthetic Designer.

Ineligible titles and/or job functions include: Makeup Artist Trainee, Makeup Intern, Makeup Designer, **Makeup Supervisor**, Makeup Assistant, Makeup Artist Coordinator, 1st Makeup, 2nd Makeup, 3rd Makeup, **Background Makeup**, Crowd Makeup, Lens Technician, Art Finishing Supervisor, Prosthetic Workshop Supervisor, Key Sculptor, Mold Supervisor, Key Silicone Technician, Prosthetic Denture Supervisor, Prosthetic Makeup Coordinator, Prosthetic Makeup Production Manager, Trainee Prosthetics.

The Peer Group Executive Committee (PGEC) reserves the right to change an entry's category or disqualify it, should they feel that the entry was submitted in the wrong category and also reserves the right to confirm or deny the eligibility of the entrant's petition based on their contributions. Eligibility may also be denied for any entrant who fails to follow the rules and procedures.

In all cases, additional entrants will be vetted by the Television Academy and the PGEC to establish eligibility. In the case of a question or dispute regarding an individual's eligibility, the PGEC will decide eligibility. A majority vote of the PGEC will prevail.

Eligibility is subject to the final and definitive review by the Peer Group Executive Committee in concurrence with the Primetime Awards Committee.

Series episodes: The length of the episode submitted for individual achievement may exceed by as much as double the standard running time of the series episodes, if they originally aired in one continuous time block with a single main title card and single end credit roll. If the episode is in two parts, both parts may be selected as long as they do not cumulatively exceed twice the standard running time of the series episodes and both episodes have the same episode title.

If the entry contains footage from previously aired material of the current or prior awards years, a description must be attached with the entry.

All makeup submissions must include a technical description of up to 150 words or less, to be reviewed and approved. Entrants are required to describe the process, techniques, materials, and tools of application with an emphasis on the techniques employed on no less than 51% of the principal on camera talents. Descriptions of makeup, special makeup effects, prosthetics, hair work or other procedures must be relevant to the chosen category. The entry will be recognized for the entire episode and/or movie and not just for a single scene or individual on-screen talent. The only time an entry can focus on a single individual on-screen talent or scene is in the prosthetic category. Upon review of the technical description, the submission may be moved to a different category. It is important for the submission to represent the correct category for which it has been submitted. Review each category's definitions before selecting your category. In the case of a category dispute, category eligibility is subject to the final and definitive review by the PGEC and a majority vote will prevail.

Additionally, nominees will be sent a form asking if their on-set work was digitally modified in post-production. If yes, the entrants will be required to include the post-production editor's description of how and what degree the artists' on set work was modified in post-production.

Category 50 OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)

For a single episode of a comedy, drama, limited **or anthology** series or a movie

Contemporary makeup is makeup that is based in a period of time less than 25 years prior to the current awards eligibility year.

An entry must be at least 51% contemporary makeup to be eligible.

Contemporary makeup submission must represent current contemporary styles through beauty makeup and grooming, ranging from a translucent makeup to a full makeup look. Contemporary makeup covers all ethnicities, ages and cultures which all have their own styles. Each style must represent a character's standing in society and be cohesive with the setting and narrative. Facial hair, if handled by the makeup artist, may also be included.

It is understood that people have wounds, illnesses and tattoos from life experience as part of their character's storyline. These types of makeups can be included as they help tell the story. Small injury appliances such as Bondo transfers and silicone pieces, as well as tattoo transfers, are allowed.

In the case of Contemporary Makeup the following titles are eligible: Department Head Makeup Artist, Co-Department Head Makeup Artist, Assistant Department Head Makeup Artist, Key Makeup Artist, Additional Makeup Artist, Makeup Artist or Personal Makeup Artist (star request) next to the entrant's name. All entrants must be verified by a Department Head. In the case of a Co-Department Head, only one Department Head may verify.

Area 51 OUTSTANDING PERIOD AND/OR CHARACTER MAKEUP (NON-PROSTHETIC)

For a single episode of a comedy or drama series, limited **or anthology** series, **variety or reality program**, movie or special

An entry must be at least 51% of all makeup being Period and/or Character makeup accurate to be eligible.

Period Makeups are based in a period of time more than 25 years prior to the current awards eligibility year.

Character Makeup is achieved by significantly changing the visual appearance of the **on-screen talent**. The goal is to create an end result that identically represents the real image or from the imagination of the writer, director or producers. Character Makeup is limited to changing the appearance of an **on-screen talent** by lifestyle, ethnicity, disease, gender, age or traumas and can be from any era. Special makeup effects are used to achieve these changes in the appearance of the **on-screen talent**.

Special Makeup Effects is out of kit makeup, paint and powder, tattoos, hair work, stock brow covers, small stock injury appliances, blood, stretch and stipple, bald caps, and dirt. Use of any material that can be "sculpted" and/or "painted" on the spot, without a mold, and applied directly to the actor with no use of prosthetics.

In the case of Period and/or Character Makeup, the following titles are eligible: Department Head Makeup Artist, Co-Department Head Makeup Artist, Assistant Department Head Makeup Artist, Key Makeup Artist, Additional Makeup Artist, Makeup Artist or Personal Makeup Artist (star request) next to the entrant's name, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head.

Entries in Area 51 will be recognized in two genres: character and period. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Category 52 OUTSTANDING CONTEMPORARY MAKEUP FOR A VARIETY, NONFICTION OR REALITY PROGRAM (NON-PROSTHETIC)

For a single episode of a variety, nonfiction, reality series or special

Based in a period of time of less than 25 years prior to the current awards eligibility year **and must contain at least 51% contemporary makeup.**

To be eligible in this category an entry may be defined as makeup within the boundaries of the physical features of the performer/on-screen talent. Eligible

makeups utilize cosmetics and skincare on all ethnicities to achieve varied and diverse results including but not limited to: the natural bare, no makeup looking face, the glamorous, elegant, to the current trending red carpet look, the undetected invisibly corrected face, the mature face, grooming. The makeup perpetuates the tone of the performers'/directors'/on-screen talents' vision while at the same time maintains the aesthetic integrity of the setting, plot and overall story arc.

Prosthetics, period and/or character makeups are ineligible in this category and any submission involving even one of these types of makeups which significantly alters the on-screen talent's appearance, may be considered for another category.

NOTE: It is understood that reality programs often rely on large teams of artists, however, in order to qualify for this category, the artists submitting their work must have physically designed and applied the makeups to the performer/on-screen talent. If the talent has applied their own makeup and an artist maintains touch ups for that application on set, this renders the work ineligible for consideration.

In the case of makeup for Variety, Nonfiction or Reality Programming, the following titles are eligible: Department Head Makeup Artist, Co-Department Head Makeup Artist, Assistant Department Head Makeup Artist, Key Makeup Artist, Additional Makeup Artist, Makeup Artist or Personal Makeup Artist (star request) next to the entrant's name.

Area 53 OUTSTANDING PROSTHETIC MAKEUP

For a single episode of a comedy or drama series, limited **or anthology** series (as credited on one or more episodes), **variety or reality program**, movie or special

A prosthetic makeup consists of one or more three dimensional appliances that have been produced from a mold and can be made out of materials such as foam latex, gelatin, silicone or thickened Pros-Aide. Appliances can be stock or custom pieces. Prosthetics range in a variety of sizes and may cover any percentage of the on-screen talent. Unglued bodysuits and dummy bodies are not considered as prosthetics. Once the pieces are applied and painted, they change the physical appearance of the on-screen talent. Thereby helping to create the character that is being portrayed from any era.

NOTE: Beauty makeups, generic bald caps, generic eyebrow covers, small generic wound transfers, fake blood, stretch and stipple and tattoo transfers are not considered prosthetics, but can be used in conjunction with prosthetics to achieve the overall look of the prosthetic makeups in the prosthetic category.

In the case of Prosthetic Makeup the following titles are eligible: Makeup Department Head, Key Makeup, Makeup, Prosthetic Designer, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head.

In cases of specially manufactured prosthetics, the individual(s) (maximum of two) directly responsible for the design and completion (not including manufacture) of the prosthetic will also be eligible, as verified by the Prosthetic Designer or Makeup Department Head, provided the entry does not exceed eight entrants.

Nomination requirement for Makeup awards: A digital upload of a reel not to exceed 7 minutes will be required at the point of nomination (July 13).

- **Entries must be edited to highlight the makeup for the nominated program/episode**
- **Each entry must be "as aired" with original audio and no internal editing. Clip reels with soundtrack embellishments or photos will be disqualified**
- **Video: 1920x1080 progressive Frame Rate: 23.976 Codec: H.264 Bit Rate: 6-8 MB Audio: AAC, stereo, 192-320kbps, 44-48 kHz. Aspect Ratio: As aired (pillar box if 4:3 material). MP4 format is preferred. No timecodes**
- **The file name must include the program name**

- **Format:**
 - **No bars and tone**
 - **One second of black between each clip**

MUSIC AWARDS

Submissions for all music categories can be made by the individual composers/songwriters or composer/songwriter teams. Producers, networks, studios, public relations or awards representatives are eligible to submit on behalf of the composer, but the composer will be emailed a notice of the submission. The composer will need to sign the notice verifying that they approve (or do not approve) the submission.

Nominations in all the music categories will be determined by online voting.

NOTE: Music Composition for Series and for a Limited or Anthology Series, Movie or Special will have a two-step voting process to determine nominations:

1. The votes of the full music peer group will determine the top fifteen vote-getters for Music Composition for a Series and top 10 vote-getters for Music Composition for a Limited or Anthology Series, Movie or Special.

2. These top vote-getters will be viewed by at-home panels made up of volunteers from the music peer group who will vote to pare down the top fifteen/top ten to the requisite number of nominees. (The total number of nominees will be based on the number of submissions received in each category.)

Multiple entries: An individual or the identical team may enter up to two entries per category if the entries are for different programs.

All entries for category 54 (music composition - series), 55 (music composition – long-form), 56 (music composition – documentary), 58 (music and lyrics) and 59 (main title theme music) must have originated with the credited composer(s) and/or lyricist(s), and must have been created specifically for an eligible program as defined previously in Criteria for Eligibility with no prior usage (including public performance or exploitation), through any other media. No re-edited, re-arranged, re-orchestrated, re-imagined, re-worked, re-recorded works are allowed. Additionally, the use of pre-existing music that has been sampled and incorporated into a new work is not allowed. The submitted work should be wholly original to the program, presented exactly as aired and should contain nothing recognizable from a previous work - melodically, lyrically, and rhythmically.

When there are multiple composers for an entry, the smallest contribution an entrant can make and still be eligible is 20% as shown on the cue sheet.

In all categories, the eligibility recommendation to the Primetime Awards Committee will be at the sole discretion of the Music Peer Group Executive Committee, and an entry may be disqualified at any time during the contest period if that entry is found to be ineligible, substantially unoriginal, or in categories 54, 55 and 56, there is deemed to be less than a substantial body of music in the form of dramatic score.

All entries for category 60 (music supervision) are for the television craftsman who creatively contributes to the story, character development and overall narrative of a program by engaging in song selection, guiding original song creation and production, overseeing on-camera music performances, participating in the creative aspects of music spotting and contributing to the creation of a unique music aesthetic.

The entries for categories 54, 55, 56 and 57 must upload a PDF of the complete cue sheets, which clearly list all music cues and their composer(s) and/or lyricist(s), percentages, publishers, timings and usages. An incomplete or unclear cue sheet could result in disqualification of the entry.

All song entries for category 58 must upload a video file of the song and upload a PDF of the vocal lead sheet (containing vocal lead line notation, lyrics and chord symbols) and the corresponding complete cue sheet.

Main Title Theme entries (category 59) must upload a PDF of the corresponding complete cue sheet. If the main title theme contains a song, a PDF of the vocal lead sheet (containing vocal lead line notation, lyrics and chord symbols) must be uploaded.

The entries for category 60 (music supervision) must upload a PDF of the complete cue sheet for the episode or special submitted, which clearly lists all music cues with notes to indicate the specific contribution made to each cue. An incomplete or unclear cue sheet could result in disqualification of the entry.

Category 54 OUTSTANDING MUSIC COMPOSITION FOR A SERIES (ORIGINAL DRAMATIC SCORE)

For a single episode of a comedy or drama series

An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s).

Emmy(s) to credited composer(s)

The Emmy is intended to be an award for individual achievement. In the case of submissions entered by co-composers, or a team of composers, the “substantial body of music” rule will be used to validate the eligibility of all additional individual entrants, based on the cue sheet that has been submitted with the entry, and if necessary, a questionnaire, which will be provided after the entries are received and verified by the Television Academy.

CATEGORY 54 VIDEO REQUIREMENTS: All entrants must upload a video file of the episode being submitted.

DEADLINE: The final deadline for files to be uploaded is May 13.

Be sure the video conforms to these parameters:

**Video: 1920x1080 progressive
Codec: H.264
Bit Rate: 6-8 MB
Audio: AAC, stereo, 192-320kbps, 44-48 kHz
The file must be under 10GB
MP4 format is preferred
No slates, timecodes, bars & tones**

Each video must be individually uploaded. Do not upload a folder that contains multiple files. Most importantly, be sure to check the quality of the work and the file before uploading (e.g. the file is actually in stereo if it is meant to be in stereo). File name must ONLY include the program name unless there are multiple entries for the program in which case include the episode title, as well.

Category 55 OUTSTANDING MUSIC COMPOSITION FOR A LIMITED OR ANTHOLOGY SERIES, MOVIE OR SPECIAL (ORIGINAL DRAMATIC SCORE)

For a single episode of a limited **or anthology** series, movie or a special

An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s).

Emmy(s) to credited composer(s)

The Emmy is intended to be an award for individual achievement. In the case of submissions entered by co-composers, or a team of composers, the “substantial body of music” rule will be used to validate the eligibility of all additional individual entrants, based on the cue sheet that has been submitted with the entry, and if necessary, a questionnaire, which will be provided

after the entries are received and verified by the Television Academy.

CATEGORY 55 VIDEO REQUIREMENTS: All entrants must upload a video file of the complete movie or limited or anthology series episode/part being submitted.

DEADLINE: The final deadline for files to be uploaded is May 13.

Be sure the video conforms to these parameters:

Video: 1920x1080 progressive
Codec: H.264
Bit Rate: 6-8 MB
Audio: AAC, stereo, 192-320kbps, 44-48 kHz
The file must be under 10GB
MP4 format is preferred
No slates, timecodes, bars & tones

Each video must be individually uploaded. Do not upload a folder that contains multiple files. Most importantly, be sure to check the quality of the work and the file before uploading (e.g. the file is actually in stereo if it is meant to be in stereo). File name must ONLY include the program name unless there are multiple entries for a limited or anthology series in which case include the title of the episode/part, as well.

Category 56 OUTSTANDING MUSIC COMPOSITION FOR A DOCUMENTARY SERIES OR SPECIAL (ORIGINAL DRAMATIC SCORE)

For a single episode of a documentary/nonfiction or hosted nonfiction series or a special

An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s).

Emmy(s) to credited composer(s)

The Emmy is intended to be an award for individual achievement. In the case of submissions entered by co-composers, or a team of composers, the "substantial body of music" rule will be used to validate the eligibility of all additional individual entrants, based on the cue sheet that has been submitted with the entry, and if necessary, a questionnaire, which will be provided after the entries are received and verified by the Television Academy.

Nomination requirement: A digital upload of the submitted program/episode will be requested at the point of nomination.

Category 57 OUTSTANDING MUSIC DIRECTION

For a single episode of a comedy, drama or variety series, movie, limited **or anthology** series, or special, whether it is variety, music or cultural programming

Emmy(s) to the music director(s)

Principal arrangers and assistants are ineligible. Music direction involves arranging and orchestrating, composition, supervision of rehearsals and recordings and conducting both live and pre-recorded material. It is the responsibility of the music director to bring the program into a unified whole by making or supervising the following: composing, transitions, themes or underscore, arranging original or pre-existing material for the given orchestra or band, rehearsing the performers and overseeing music that needs to be pre-recorded. In many cases, the music director will also assist in the post-production mixing of the music for the show.

NOTE: This category excludes from eligibility:

- Music Supervisors
- The conductor of a concert or symphonic program being telecast
- The conductor of a program which is eligible to be, or is entered in, either of the dramatic underscore categories

- The composer who conducts their own dramatic underscore for a program which is eligible to be, or is entered in, either of the dramatic underscore categories

However, the composer of a musical (a program substantially comprised of songs) who is also its musical director may enter in either a music composition category or in music direction but may not enter in both categories.

Nomination requirement: A digital upload of the submitted program/episode will be requested at the point of nomination.

Category 58 OUTSTANDING ORIGINAL MUSIC AND LYRICS

For an original song (which must include both music and lyrics), whether for a single episode of a series, limited **or anthology** series, movie or a special

Both music and lyrics must be clearly audible and intelligible, and there must be a substantive rendition (not necessarily visually presented) of both lyric and melody.

In the case of submissions entered by co-composers/lyricists, or a team, a Music and Lyrics questionnaire, which will be provided after the entries are received and verified by the Television Academy, may be used to validate the eligibility of all additional individual entrants, in addition to the cue sheet that has been submitted with the entry.

Emmy(s) to credited composer(s) and lyricist(s). Arrangers, assistants and associates are ineligible.

All song entries must upload a PDF of the vocal lead sheet (containing vocal lead line, lyrics and chord symbols) and the corresponding complete cue sheet.

NOTE: Eligibility is limited to songs written expressly for, and first performed in a program during the current eligibility year. Main title theme songs (with lyrics) composed for a continuing series must enter in Main Title Theme Music.

CATEGORY 58 VIDEO REQUIREMENTS: All entries for category 58 must upload a video that includes the song and enough additional footage before and after the song to give the judges a sense of its context. The digital file must be in the same form and content as originally broadcast.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 13.

Be sure the video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under **10GB**

MP4 format is preferred

No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly, be sure to check the quality of the work and the file before uploading (e.g. the file is actually in stereo if it is meant to be in stereo). File name must ONLY include the program name unless there are multiple entries for the program in which case include the song title, as well.

Category 59 OUTSTANDING ORIGINAL MAIN TITLE THEME MUSIC

For a main title of a continuing series or limited **or anthology** series originally aired during the current eligibility year

New entries for Main Title Themes from programs no longer in their premiere season will be asked to provide the theme from the previous season for comparison to the new theme.

In the case of submissions entered by co-composers/lyricists, or a team, a Main Title Theme Music questionnaire, which will be provided after the entries are received and verified by the Television Academy, may be used to validate the eligibility of all additional individual entrants, in addition to the cue sheet that has been submitted with the entry.

Emmy(s) to credited composer(s) and/or lyricist(s) - arrangers, assistants and associates are ineligible

Eligible submissions must be at least 15 seconds in length.

Nomination requirement: A digital upload of the main title theme will be requested at the point of nomination. Submitted video should include the full main title at the top of the show and approximately the first minute of any episode.

All Main Title Theme entries must upload a PDF of the corresponding complete cue sheet. If the Main Title Theme contains a song, a PDF of the vocal lead sheet (which should include vocal lead line notation, lyrics and chord symbols) must be uploaded, as well.

Main title themes which are songs with lyrics must enter in the Main Title Theme Music category.

Category 60 OUTSTANDING MUSIC SUPERVISION

For a single episode of a comedy, drama, variety, nonfiction or reality series or limited **or anthology** series, television movie or special

For exceptional creative contributions to a program through the use of music including the narrative impact of lyric-based songs, both original or pre-existing, the use of instrumental source music, and on-camera musical performances.

Emmy(s) to credited music supervisor

Nomination requirement: A digital upload of the submitted program/episode will be requested at the point of nomination.

PERFORMER AWARDS

ENTRY INFORMATION: It is the decision of the entrant whether to enter as a lead, supporting or guest performer, however, only performers appearing in less than 50% of the eligible episodes are able to submit in the Guest Performer categories and only performers appearing in 50% or more of the eligible episodes for short form programs are able to submit in the Short Form Performer categories.

All performers must enter categories that follow the categorization of their shows, e.g., if a show is entered as a comedy series, all performers must enter comedy series categories. Following up on the above example, this placement rule would hold true even if the episode being entered is a "dramatic" rather than a "comedic" episode.

A performer who plays the same character in more than one series may only enter for one series in the current eligibility year.

A performer may enter multiple achievements in a performing category if the achievements are for different programs (provided the performer is playing a different character).

PHOTO REQUEST: By the entry deadline (May 13), all performers and hosts must upload a headshot for the ballot.

The photo you upload will appear on the ballot "as is" and cannot be changed after the entry deadline. If nominated, this photo will also be used for the Academy's website, the Emmy Awards program book, usage for all media and promotion of the show and entrant in

perpetuity, the Emmy Award ceremonies and for lead performers only, the televised nomination announcements. The photography will be used in high definition and projected very large for the nomination announcements and award ceremonies so make sure you select the correct photo and that it meets the requirements. If a suitable photo is not submitted, we may source an alternative image.

PHOTO REQUIREMENTS: Emmys.com/photo-specs

GUEST PERFORMERS must provide a 50 word or less log line of their storyline from the ONE episode chosen for entry.

SUPPORTING PERFORMERS IN MOVIES OR LIMITED OR **ANTHOLOGY** SERIES: The minimum stand-alone and contiguous-screen time (performer has an ongoing engagement in the scene, on or off camera) for eligibility in the supporting performer categories is 5% of the total running time of the movie or the complete limited series **or anthology** series part/episode.

Performers on variety sketch series may enter in lead, supporting or guest comedy categories, however, only performers appearing in less than 50% of the eligible episodes are able to enter in the guest categories. Sketch performers on variety talk series will be considered by petition on a case-by-case basis.

Performers in short form series are only eligible in the short form performer categories and only if they have appeared in 50% or more of the eligible episodes. Short form performers are not eligible in any other performer category.

The principal host for variety series and the principal host/performer for variety specials are eligible to be entered with the program categories. Secondary performers are not eligible.

Voice-over performers and narrators may not enter in lead, support or guest performer categories.

Performers in documentary/nonfiction programs are not eligible in any performer category.

A brief cameo appearance is not eligible for entry.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination (except categories 77, 78, 79 and 80).

Category 61 OUTSTANDING LEAD ACTOR IN A COMEDY SERIES

For a continuing performance in a comedy series

Category 62 OUTSTANDING LEAD ACTOR IN A DRAMA SERIES

For a continuing performance in a drama series

Category 63 OUTSTANDING LEAD ACTOR IN A LIMITED **OR ANTHOLOGY** SERIES OR MOVIE

For a performance in a limited **or anthology** series or a movie

Category 64 OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES

For a continuing performance in a comedy series

Category 65 OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES

For a continuing performance in a drama series

Category 66 OUTSTANDING LEAD ACTRESS IN A LIMITED **OR ANTHOLOGY** SERIES OR MOVIE

For a performance in a limited **or anthology** series or a movie

Category 67 OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES

For a continuing performance in a comedy series

Category 68 OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES

For a continuing performance in a drama series

Category 69 OUTSTANDING SUPPORTING ACTOR IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE

For a performance in a limited **or anthology** series or a movie

NOTE: The minimum stand-alone and contiguous-screen time (performer has an ongoing engagement in the scene, on or off camera) for eligibility is 5% of the total running time of the movie or the complete limited series **or anthology** series part/episode.

Category 70 OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES

For a continuing performance in a comedy series

Category 71 OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES

For a continuing performance in a drama series

Category 72 OUTSTANDING SUPPORTING ACTRESS IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE

For a performance in a limited **or anthology** series or a movie

NOTE: The minimum stand-alone and contiguous-screen time (performer has an ongoing engagement in the scene, on or off camera) for eligibility is 5% of the total running time of the movie or the complete limited series **or anthology** series part/episode.

Category 73 OUTSTANDING GUEST ACTOR IN A COMEDY SERIES

For performers appearing in less than 50% of the eligible comedy series episodes

Category 74 OUTSTANDING GUEST ACTOR IN A DRAMA SERIES

For performers appearing in less than 50% of the eligible drama series episodes

Category 75 OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES

For performers appearing in less than 50% of the eligible comedy series episodes

Category 76 OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES

For performers appearing in less than 50% of the eligible drama series episodes

Category 77 OUTSTANDING ACTOR IN A SHORT FORM COMEDY OR DRAMA SERIES

For performances in an original short form primetime series with an average episode running time of two minutes to **20 minutes**. Eligibility is limited to performers appearing in 50% or more of the eligible episodes.

Category 78 OUTSTANDING ACTRESS IN A SHORT FORM COMEDY OR DRAMA SERIES

For performances in an original short form primetime series with an average episode running time of two minutes to **20 minutes**. Eligibility is limited to performers appearing in 50% or more of the eligible episodes.

UPLOAD INSTRUCTIONS FOR CATEGORIES 77 AND 78: All entries must upload a video file of the episode being submitted.

DEADLINE: The final deadline for files to be uploaded is May 13.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under **10GB**

MP4 format is preferred

No slates, timecodes, bars & tones

File name: entrant's last name-first name (i.e., Smith-John)

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include entrant's name.

Category 79 OUTSTANDING CHARACTER VOICE-OVER PERFORMANCE

For a continuing or single voice-over performance in a series or a special

Animation Character Voice-Over eligibility is for programming that targets an audience age 13 and above. Animated programming that has a television rating of TV14 and above is only eligible in the Primetime Emmy Awards. Children’s animated programs, which target an audience under the age of 13 will only be eligible in the Daytime Emmys.

Eligibility in this category includes any voice-over performance where a character is portrayed no matter how the visual is produced. Voice-over performers may not enter in lead, support or guest performer categories.

An individual may enter multiple achievements if the achievements are for different programs.

Voice-over entrants who do multiple voices in a single episode or a special are not required to enter all voices but may do so on a single entry.

PHOTO REQUEST: By the entry deadline (May 13), all entrants must upload a photo of the submitted character(s). If entering multiple characters, put all final character models in one photo before uploading. Only one pose per character.

PHOTO REQUIREMENTS: Emmys.com/photo-specs

UPLOAD INSTRUCTIONS FOR CATEGORY 79: All entries must upload an edited video file of the entrant’s voice-over appearances from a single episode of a series or a special.

EDITING INSTRUCTIONS: For all submissions, the video must be no more than 2½ minutes. Unedited videos will not be accepted.

DEADLINE: The final deadline for files to be uploaded is May 13.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under **10GB**

MP4 format is preferred

No slates, timecodes, bars & tones

File name: entrant’s last name-first name (i.e., Smith-John)

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include entrant’s name - not the character’s name.

Category 80 OUTSTANDING NARRATOR

Emmy(s) to narrator(s)

For a continuing or single narration in a documentary/nonfiction, comedy, drama, limited **or anthology** series, movie or a special

An individual may enter multiple achievements if the achievements are for different programs.

NOTE: The submission must be performed/read as a traditional narration and may not be audio lifted from an on-camera performance or interview. If the narration is performed in the first person as a character rather than the narrator, even if credited as narrator, it should be submitted in the character voice-over category.

Majority of narration must be off camera. Edited 2½ minute video must not contain on-camera footage.

Scripts (pdf or word doc) must be uploaded for all narration entries.

UPLOAD INSTRUCTIONS FOR CATEGORY 80: All entries must upload an edited video file of the entrant's narration from a single episode of a series or a special.

EDITING INSTRUCTIONS: For all submissions, the video must be no more than 2½ minutes. Unedited videos will not be accepted.

DEADLINE: The final deadline for files to be uploaded is May 13.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under **10GB**

MP4 format is preferred

No slates, timecodes, bars & tones

File name: entrant's last name-first name (i.e., Smith-John)

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include entrant's name.

Category 81 OUTSTANDING HOST FOR A REALITY OR COMPETITION PROGRAM

Emmy(s) to the proactive "master of ceremony" host(s)

For a continuing or single performance in a reality or competition program.

Judges, mentors, and advisors only qualify if part of their duties is to act as the proactive "master of ceremony" and there is no other identifiable host. Reactive participants (game players) are not eligible.

PHOTO REQUEST: By the entry deadline (May 13), all entrants must upload a photo of the host(s). If entering multiple hosts, upload a photo that includes all hosts.

PHOTO REQUIREMENTS: Emmys.com/photo-specs

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

PROGRAM AWARDS

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

NOTE: the following individuals are not eligible regardless of screen credit:

- Corporate Executives (i.e. studio executives, network executives, etc.)
- Professional Representatives
- Concert promoters
- Producers from a medium other than television who have packaged and handed off key components of their production

A review to determine producer eligibility will be conducted at the point of nomination.

Complete guidelines are included in Appendix I.

Comedy and drama series producer eligibility: An eligible producer must have worked and have an eligible screen credit on at least 50% of the eligible series episodes.

CREDITS: Must upload the beginning and ending credits as aired with all program entries. Series producers must upload the beginning and ending credits for all episodes that will air during the eligibility period.

STAFF LIST: Must upload a current staff and crew or department head contact list.

A group of programs under an umbrella or sponsorship title (e.g. "Masterpiece" or "Hallmark Hall of Fame") composed of different production units may not be considered a series.

COMEDY AND DRAMA SERIES: Series in which the ongoing theme, storyline and main characters are presented under the same title and have continuity of production supervision. Any half-hour series where the episode length is **21 to 40** minutes is eligible to enter in the Comedy Series category; any hour series where the episode length is **41 to 75** minutes is eligible to enter in the Drama Series category; and any series with an average episode running time of two minutes to **20 minutes** is eligible to enter in the **Short Form Comedy, Drama or Variety Series category**.

NOTE: A comedy or drama series may formally petition the Academy to consider that series eligible in the alternative category (i.e. a **21 to 40** minute series submitting as a "Drama" and/or a **41 to 75** minute series submitting as a "Comedy").

Self-Published Programming: Any program that is self-published (programming without financial or creative involvement from a network or studio) will be vetted to determine if the program is suitably competitive to be included on the nominating ballot. No individual achievement within a self-published program may be entered if the program is not approved for the ballot.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

Category 82 OUTSTANDING COMEDY SERIES

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries have a cap guideline of 11 entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

A minimum of six episodes must air within the current eligibility year to qualify as a series.

Category 83 OUTSTANDING DRAMA SERIES

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries have a cap guideline of ten entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

A minimum of six episodes must air within the current eligibility year to qualify as a series.

Category 84 OUTSTANDING LIMITED OR ANTHOLOGY SERIES

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by on all parts, and whose functions support those credits

Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Limited Series is defined as a program with two (2) or more episodes with a total running time of at least 150 program minutes that tells a complete, non-recurring story, and does not have an on-going storyline and/or main characters in subsequent seasons.

Anthology Series is defined as a program with two (2) or more episodes that tells a complete, non-recurring story in each “episode,” and does not have an on-going storyline and/or main characters in subsequent episodes; the program is generally linked thematically across all episodes.

A log line of 50 words or less of the limited **or anthology** series is required at the time of entry. This is meant to be a “log line” only, not a sales pitch that includes the writer, director, prior awards recognition, etc. Names of principal leads are also required.

Category 85 OUTSTANDING TELEVISION MOVIE

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

A television movie is defined as an original program, which tells a story with beginning, middle and end, and is broadcast in one part with a minimum running time of 75 minutes.

A log line of 50 words or less of the movie is required at the time of entry. This is meant to be a “log line” only, not a sales pitch that includes the writer, director, prior awards recognition, etc. Names of principal leads are also required.

Variety Programs: Variety programs are comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation, and awards/honors (or any mix or match of the above).

Programs exclusively originated for or derived/adapted from a medium other than television or broadband (e.g. taped concert tour performance, Broadway play, opera, night club act), and entertainment components of sports programs (e.g. halftime show) are eligible as appropriate in Variety Special (Live) or Variety Special (Pre-recorded).

A minimum of six episodes must air within the current eligibility year to qualify as a variety series.

Variety Series Producers:

An eligible series producer must have worked and have an eligible screen credit for at least 50% of the eligible series episodes.

The principal host for variety talk series and the principal host/performer for variety specials (live or pre-recorded) are eligible to be entered with the program categories. Secondary performers are not eligible.

Category 86 OUTSTANDING VARIETY TALK SERIES

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host

Entries have a cap guideline of seven entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Category 87 OUTSTANDING VARIETY SKETCH SERIES

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host

Entries have a cap guideline of seven entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Category 88 OUTSTANDING VARIETY SPECIAL (LIVE)

For a variety special broadcast live (production elements must be predominately live) Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host/performer

Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Category 89 OUTSTANDING VARIETY SPECIAL (PRE-RECORDED)

For a variety special pre-recorded for broadcast Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host/performer

Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Category 90 OUTSTANDING SHORT FORM COMEDY, DRAMA OR VARIETY SERIES

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, **and for variety series, the principal host**

Entries are limited to a maximum of six entrants. Petitions to exceed the cap will not be considered.

This category is open to original short form primetime programming with an average episode running time of two minutes to **20 minutes** and recognizes entries from over-the-air, cable, satellite and internet exhibition. A minimum of six episodes must air within the current eligibility year to qualify as a short form series. All content must be original.

Eligibility is for a series which may have an ongoing theme, storyline, main characters, discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation and are presented under the same title and have continuity of production supervision.

NOTE: All content must be original and reflect comedy, drama or variety series primetime programming; programs reflecting daytime programming or content must enter in the Daytime Emmy Awards competition if and as available.

Category 91 OUTSTANDING SHORT FORM NONFICTION OR REALITY SERIES

Emmy(s) to producers whose screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer **and the principal host**

Entries are limited to a maximum of six entrants. Petitions to exceed the cap will not be considered.

This category is open to original short form primetime programming with an average episode running time of two minutes to **20 minutes** and recognizes entries from over-the-air, cable, satellite and internet exhibition. A minimum of six episodes must air within the current eligibility year to qualify as a short form series. All content must be original.

Eligible content in this category includes:

In-depth and investigational programs primarily comprised of documentary or produced nonfiction content; programs with a unified story and overall show arc; programs which are substantively told with documentary elements or produced nonfiction content.

Personality-driven programs, travelogues, segmented /magazine programs, interview formats in which the host drives the show's narrative. These programs can include documentary and nonfiction elements that are supplemental to the show format.

Reality programs that contain story elements that mostly adhere to a recurring structured template. Storytelling may be self-contained within episodes or carry-over between episodes, and generally must be bound by specific, consistent benchmarks or prescribed templates within a standardized pattern of action. These might include presentations, regular tasks, evaluations, interviews, reveals, resolutions, discoveries, explanations, dialogue, etc.

Reality programs that contain story elements driven by the actions of civilian and/or celebrity participants and lacking a consistent, structured template and standardized pattern of action. Unstructured elements generally depict the activities, desires, life journeys and goals of characters, highlighting personalities, relationships, occupations, tasks, projects, etc.

Reality programs with a competition element and winners/losers, which give a prize, award or title, including game shows.

Reality programs are not comprised of musical numbers, comedy stand-ups, sketches, and audience or guest participation segments without a storyline, dramatic arc or characters that connect the pieces. See the Emmy "Variety" categories for information on eligibility requirements for programming with these characteristics.

For web-based programs, the content must reflect nonfiction or reality series primetime programming; programs reflecting daytime programming or content must enter in the Daytime Emmy Awards competition if and as available.

NOTE: In order to verify short form series, all entries will be reviewed and approved as appropriate for these categories by the Award Committees of the Television Academy and of the National Academy of Television Arts & Sciences; any entry which is not mutually approved by the Award Committees may not be entered in these categories. The decision of the Awards Committees is binding on the entrant.

Video requirement: Entries for categories 90 and 91 must upload a video file of one episode at the time of entry.

DEADLINE: The final deadline for files to be uploaded is May 13.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive
Codec: H.264
Bit Rate: 6-8 MB
Audio: AAC, stereo, 192-320kbps, 44-48 kHz
The file must be under **10GB**
MP4 format is preferred
No slates, timecodes, bars & tones
File name: show name

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include the show name.

Nomination video requirement: A digital upload of six episodes will be requested at the point of nomination for category 90.

DOCUMENTARY/NONFICTION PROGRAM AWARDS

Emmy eligibility will be determined by BOTH title and job function. *Both criteria must be met for the entrant to be Emmy eligible.*

Title: To qualify for Emmy eligibility in this category, the entrant must have one of the following specific on-screen credit: Produced By, Producer, Executive Producer, Supervising Producer, Co-Executive Producer, Senior Producer or Series Producer. **This rule applies to all**

program submissions regardless of platform, including (but not limited to) broadcast, cable, and SVOD services.

NOTE: Producer and Produced by credited individuals must be listed on the submission prior to credited Executive Producer, Supervising Producer, Co-Executive Producer, Senior Producer or Series Producer

Function: To qualify for Emmy eligibility, the entrant must have creative jurisdiction over the entire program. If the series is an anthology of programs from various producers, the entrant *must* have creative jurisdiction specific to the sample program submitted.

The following job functions ARE NOT deemed eligible:

- Producing only a specific part of the program – such as following an individual or team in the larger story; producing special elements such as challenges; producing video packages that are rolled into the program; producing segment(s) or piece(s) of the overall story without having a significant role in shaping the entire program
- Creating the program concept with no direct involvement in producing the program
- Anyone researching or developing a program, but who does not actually produce it
- Facilitating access to a story; securing the rights; providing resources or expertise
- Coordinating production logistics or elements of the program
- Handling budgetary and financial aspects of the program
- Anyone functioning as a director, writer, editor, cinematographer or in any other craft related role, in which the individual's responsibilities are limited to that craft and not of serving as a producer on the overall program
- Story producers; post production producers
- Executives and producers who are not involved with creatively shaping the overall program, including those who are funding the program but who are not creatively involved in making the program

NOTE: Programs that have been nominated for an Oscar® are not eligible to enter the Primetime Emmy Awards competition.

Voting in both the first and final rounds of judging for the documentary/nonfiction special and series categories will be determined solely by the votes of the Documentary peer group.

Area 92 OUTSTANDING DOCUMENTARY OR NONFICTION SPECIAL

Emmy(s) to producers whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, and whose functions support those credits

Entries are limited to a maximum of seven entrants. Petitions will not be accepted (unless there is a verifiable credit error).

Documentary or nonfiction: in-depth and investigational programs primarily comprised of documentary or produced nonfiction content; programs with a unified story and overall show arc; programs which are substantively told with documentary elements or produced nonfiction content. Fact-based dramatic movies are not eligible. Programs produced by a network news department are ineligible.

The following devices may be considered acceptable in the documentary/nonfiction category, with the caveat that programs using such devices are subject to review at the discretion of the Peer Group Executive Committee:

- Recreations, including the use of performers or animations, if such recreations are fact-based and used for illustration purposes, **are limited to a percentage of not more than 25% of the documentary**
- A set-up environment or event within a documentary/nonfiction program if the purpose of environment or event is to disseminate factual information without reality elements

Documentary/Nonfiction Specials area excludes all Reality and Competition programs.

Log line: Provide a logline of 50 words or less. No sales pitches.

Nomination requirement: A digital upload of the program will be requested at the point of nomination.

Area 93 OUTSTANDING DOCUMENTARY OR NONFICTION SERIES

Emmy(s) to producers whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Series Producer on at least 50% of the eligible series episodes, and/or those who were credited on the episode chosen for the Emmy judging panel

Entries are limited to a maximum of seven entrants. **Petitions will be accepted to exceed the cap for a nonfiction or documentary series only if the petition can show that the series required additional producers who were directly involved with the production process, including significant creative input.**

Additionally, the submitter must submit an affidavit/petition that outlines the roles of the producers who were directly involved, including an estimate of the percentage of work done by the producers in pre-production, production, and postproduction.

“Celebrity” or “Name” participants are not eligible to receive an Emmy nomination without being included within the affidavit that states, specifically, their roles throughout the production process, including significant creative input.

Documentary series and limited documentary series, including anthology documentary series; in-depth and investigational programs primarily comprised of documentary or produced nonfiction content; series with a unified story and overall show arc; series which are substantively told with documentary elements or produced nonfiction content. Series produced by a network news department are ineligible.

A minimum of three episodes must air within the current eligibility year to qualify as a series.

The following devices may be considered acceptable in the documentary/nonfiction category, with the caveat that programs using such devices are subject to review at the discretion of the Peer Group Executive Committee:

- Recreations, including the use of performers or animations, if such recreations are fact-based and used for illustration purposes, **are limited to a percentage of not more than 25% of the series**
- A set-up environment or event within a documentary/nonfiction program if the purpose of environment or event is to disseminate factual information without reality elements

Documentary or Nonfiction Series area excludes all Reality and Competition programs.

A series with a continuing cast of characters, excluding experts or hosts, is considered a docu-soap and must enter the Reality categories. If the series is the result of an ongoing documentary process, and not the product of reality elements, the program may submit a waiver to be reviewed by the peer group executive committee.

Log line: Producers must provide a log line of 50 words or less that describes the overall series.

Nomination requirement: A digital upload of the episode chosen to represent the series will be requested at the point of nomination.

Area 94 OUTSTANDING HOSTED NONFICTION SERIES OR SPECIAL

Emmy(s) to entrants whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Series Producer,

Host on at least 50% of the eligible series episodes, and/or those who were credited on the episode chosen for the Emmy judging panel

Entries are limited to a maximum of seven entrants. Petitions will not be accepted (unless there is a verifiable credit error).

For a series or a special

A minimum of three episodes must air within the current eligibility year to qualify as a series. Hosted Nonfiction Series or Specials include personality-driven programs, travelogues, segmented/magazine programs, interview formats in which the host drives the show's narrative. These programs can include documentary and nonfiction elements that are supplemental to the show format. Programs produced by news departments, and all reality formats are ineligible.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

Juried 95 EXCEPTIONAL MERIT IN DOCUMENTARY FILMMAKING

This award is not meant to duplicate the recognition given documentary/nonfiction programming in the other categories and areas of the competition; rather, its purpose is to both honor and encourage exceptional achievement in one or more of the traditional components of the filmmakers' art:

1. Profound social impact
2. Significant innovation of form
3. Remarkable mastery of filmmaking technique

Judging criteria will include: filmmaker's expressed vision, compelling power of storytelling, artistry or innovation of craft, and the capacity to inform, transport, impact, enlighten, and create a moving and indelible work that elevates the art of documentary filmmaking.

Entry procedures: All applicants for candidacy in this juried award will be required to submit a written statement that expresses the program's qualifications as a Documentary Film with Exceptional Merit.

Both feature-length programs and shorts may be eligible, dependent upon acceptance as a candidate. Acceptance as a candidate by the jury makes the program ineligible to compete in any other documentary/nonfiction special or series program area. (Programs not accepted for candidacy will be notified prior to the online posting of ballots in early June and may opt to enter in a documentary/nonfiction category or area.) Series are not allowed to submit to the Exceptional Merit award unless the docuseries is a single program in terms of its story even if it was presented as several broadcasts. Any docuseries that requests entry into the Exceptional Merit award must be done by petition, with information that verifies it is a single program but was presented across multiple broadcast dates. Episodes of a series accepted as a candidate may not compete as part of its originating series and will not be designated as a series episode. Programs must have aired during the eligibility year (June 1, 2020 – May 31, 2021).

This award is for filmmakers who were directly involved with the making of the film under consideration.

Emmys to a maximum of seven producers.

The submitter must submit an affidavit that outlines the roles of the Executive Producers who are credited in the film and directly involved, including an estimate of the percentage of work done in pre-production, production, and postproduction.

Funders, financiers, celebrities, or names are not Emmy eligible unless they are shown, on affidavit, for having contributed as filmmakers during the production of the documentary.

Entrant eligibility will be established at the time a program is accepted as a candidate.

Special rules for documentaries submitted into Exceptional Merit in Documentary Filmmaking

that would exceed the Television Academy's rules for theatrical release prior to broadcast:

- The program would have been financed by a company that produces programs primarily for television exhibition
- The television company would have been creatively involved in the film
- There was an initial intent/commitment to air the program on television following the Television Academy's rules for national distribution

NOTE:

-- Oscar®-nominated films are not eligible to submit.

-- Documentaries that exceed (70) days of theatrical release and do not meet ALL of the criteria outlined above would not be eligible for the Emmy competition.

-- Documentaries that exceed (70) days of theatrical release must enter the Exceptional Merit in Documentary Filmmaking category; they are not eligible in the Documentary and Nonfiction Special or Hosted Nonfiction Series or Special categories.

-- Documentaries that qualify for Exceptional Merit are allowed to enter all craft categories.

-- Documentaries that do not qualify for Exceptional Merit under these rules would not be allowed eligibility into any other program or individual achievement category.

-- The television broadcast/posting of the documentary must occur within one year from its initial public exhibition, regardless if this is or is not a general release. Film festival screenings do not count as theatrical screenings.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 13.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under **10GB**

MP4 format is preferred

No slates, timecodes, bars & tones

File name: show name

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include show name.

REALITY PROGRAMS

Category 96 OUTSTANDING STRUCTURED REALITY PROGRAM

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits on at least 50% of the eligible series episodes

Entries are limited to a maximum of 12 entrants.

For a series (minimum of six episodes) or a special.

For programs that contain story elements that mostly adhere to a recurring structured template.

Storytelling may be self-contained within episodes or carry-over between episodes, and generally must be bound by specific, consistent benchmarks or prescribed templates within a standardized pattern of action. These might include presentations, regular tasks, evaluations, interviews, reveals, resolutions, discoveries, explanations, dialogue, etc.

Programs that include a competitive element or a substantive prize, award or title are not eligible to enter this category and must enter in the Outstanding Competition Program category.

Fact-based programs consisting primarily of documentary or produced nonfiction content, including in-depth and investigational programs, are not eligible to enter this category and must enter in the Outstanding Documentary or Nonfiction Series or Special categories.

Programs that are personality-driven programs, travelogues, segmented/magazine programs, interview formats in which the host drives the show's narrative are not eligible to enter this category and must enter the Outstanding Hosted Nonfiction Series or Special category.

Documentary films demonstrating profound social impact and/or significant innovation of form and/or remarkable mastery of filmmaking technique are not eligible to enter this category and must enter the Exceptional Merit in Documentary Filmmaking category.

Programs that may be better suited to enter other categories are subject to review at the discretion of the Peer Group Executive Committees.

Log line: Producers must provide a log line of 50 words or less. For series entries, the log line must describe the complete series.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

Category 97 OUTSTANDING UNSTRUCTURED REALITY PROGRAM

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits on at least 50% of the eligible series episodes
Entries are limited to a maximum of 12 entrants.

For a series (minimum of six episodes) or a special.

For programs that contain story elements driven by the actions of civilian and/or celebrity participants and lacking a consistent, structured template and standardized pattern of action.

Unstructured elements generally depict the activities, desires, life journeys and goals of characters, highlighting personalities, relationships, occupations, tasks, projects, etc.

Story-telling may be self-contained within episodes or carry-over between episodes, but they may not be bound by specific, consistent benchmarks and/or prescribed outline.

Programs that include a competitive element or a substantive prize, award or title are not eligible to enter this category and must enter in the Outstanding Competition Program category.

Fact-based programs consisting primarily of documentary or produced nonfiction content, including in-depth and investigational programs, are not eligible to enter this category and must enter in the Outstanding Documentary or Nonfiction Series or Special categories.

Programs that are personality-driven programs, travelogues, segmented/magazine programs, interview formats in which the host drives the show's narrative are not eligible to enter this category and must enter the Outstanding Hosted Nonfiction Series or Special category.

Documentary films demonstrating profound social impact and/or significant innovation of form and/or remarkable mastery of filmmaking technique are not eligible to enter this category and must enter the Exceptional Merit in Documentary Filmmaking category.

Programs that may be better suited to enter other categories are subject to review at the discretion of the Peer Group Executive Committees.

Log line: Producers must provide a log-line of 50 words or less. For series entries, the log line must describe the complete series.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

Category 98 OUTSTANDING COMPETITION PROGRAM

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits on at least 50% of the eligible series episodes
Entries are limited to a maximum of 16 entrants.

For a series (minimum of six episodes) or a special.

Programs that include a competitive element or a prize, award or title must enter in this category.

Log line: Producers must provide a log-line of 50 words or less. For series entries, the log line must describe the complete series.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

SOUND EDITING AWARDS

Nominations are determined by 1) the votes of the full sound editing peer group (top ten vote-getters) and 2) screening panels made up of the sound editing peer group executive committee (whose votes pare the top ten to the top five vote-getters, i.e., the five nominees).

An individual or the identical team may enter multiple achievements in a sound editing category if the achievements are for different programs.

NOTE: If a sound editor is additionally credited as the Production or Re-Recording mixer on the program being submitted (**excluding nonfiction/reality programs**), they must submit a petition detailing their contribution as both sound editor and sound mixer (with credits for both) to be reviewed by the sound and sound editing peer group executive committees who will determine eligibility.

All submissions will need to be approved by the sound supervisor, who will confirm that the correct team has been submitted. The sound supervisor will receive a copy of the submission and will be required to sign-off on the submission confirming the list of entrants is complete and accurate.

Eligibility for sound editing series (half-hour and hour) entrants is limited to:

Sound Supervisor or Co-Supervising Sound Editor (maximum of 2)

Sound Editors (includes Sound Designer, Dialogue, ADR, Foley and Sound Effects Editors, maximum of 4)

Music Editor (maximum of 2)

Foley Artist (maximum of 2)

Eligibility for sound editing limited or anthology series or movie entrants is limited to:

Sound Supervisor or Co-Supervising Sound Editor (maximum of 2)

Sound Editors (includes Sound Designer, Dialogue, ADR, Foley and Sound Effects Editors, maximum of 10)

Music Editor (maximum of 2)

Foley Artist (maximum of 2)

Eligibility for comedy or drama series or limited **or anthology** series entries is limited to one episode or part per series per sound house or studio.

The entry must include the complete sound editing team. Entries received with incomplete teams will be returned to the entrant for completion.

Category 99 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)

For a single episode of a comedy or drama series

Category 100 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION

For a single episode of a comedy, drama or animation series

Category 101 OUTSTANDING SOUND EDITING FOR A LIMITED OR ANTHOLOGY SERIES, MOVIE OR SPECIAL

For a single part of a limited **or anthology** series, a movie or a special

VIDEO FILE INSTRUCTIONS AND REQUIREMENTS FOR CATEGORIES 99, 100 AND 101:

All entrants must upload a video file.

Categories 99 & 100 - Video of the series episode being submitted.

Category 101 - Video consisting of two unedited 30-minute sections or one unedited 60-minute section of the movie, limited **or anthology** series part or special being submitted.

DEADLINE: The final deadline for files to be uploaded is May 13.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under **10GB**

MP4 format is preferred

No slates, timecodes, bars & tones

File name: show name

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include show name.

Category 102 OUTSTANDING SOUND EDITING FOR A NONFICTION OR REALITY PROGRAM (Single or multi-camera)

For a single episode of a nonfiction/reality series or a special

Nonfiction Sound Editing: If a sound editor is additionally credited as the sound mixer on the nonfiction/reality program being submitted, the individual can enter either as a sound editor or mixer, but not both. Petitions to request a waiver to submit as both a mixer and editor will not be accepted.

At the point of entry, each entrant in category 102 must submit in writing the following:

1. Job title
2. Detailed job description
3. Details of significant sound editing contribution to the episode/special submitted
4. Contact information (phone numbers, e-mail) for the entrant and any other individuals who will be able to supply additional information, if needed.

NOMINATION REQUIREMENTS: A 5.1 video file will be requested at the point of nomination (**July 13**).

SOUND MIXING AWARDS

Emmy(s) to a maximum of four mixers **for all categories except Area 106 where the maximum is twelve mixers.** Production and Re-Recording mixers are all eligible. Entrants may appear on multiple entries if the team members change from entry to entry.

An individual or the identical team may enter multiple achievements in a sound mixing category if the achievements are for different programs.

a.) Re-Recording mixers are the primary mixers who contributed substantially to the final mix with control and responsibility for recording the final stems/print master.

b.) Re-Recording and Production mixers on-screen credit must reflect their primary function as a re-recording or production mixer.

c.) If a mixer is replaced during production or post production of a show, the mixer who did the majority of the work must be the mixer on the submission.

Production or Re-Recording mixers may submit a petition for special consideration for the following:

1. If more than four Production or Re-Recording mixers make a significant contribution to the submission.
2. If a mixer other than a Production or Re-Recording mixer makes a significant contribution as one of the four-member team. Other eligible mixers might include Scoring Mixers, ADR Mixers, Foley Mixers, Front of House Mixers, etc.

NOTE: If a Production or Re-Recording mixer is additionally credited as the sound editor on the program being submitted (**excluding nonfiction/reality programs**), they must submit a petition detailing their contribution as both sound mixer and sound editor (with credits for both) to be reviewed by the sound and sound editing peer group executive committees who will determine eligibility.

Entrants in all sound mixing categories that require special consideration and review by the Sound Peer Group Executive Committee must, at the time of submission, submit a concise written petition (100 words or less per entrant) detailing the following information for each additional entrant:

1. Job title
2. Detailed job description
3. Confirmation that entrant contributed to the specific episode submitted
4. Details of significant sound mixing contribution to the episode submitted
5. Contact information (phone numbers, e-mail) for the entrant and any other individuals who will be able to supply additional information, if needed

Entrants requesting special consideration **must** have their required petition submitted at the time of entry.

NOTE: A review panel of the Sound Peer Group Executive Committee shall review all entries and petitions to determine eligibility. At the point of nominations, the Sound Peer Group Executive Committee will ONLY consider omissions of production mixers and post-production mixers.

NOMINATION REQUIREMENTS:

A 5.1 video file will be requested at the point of nomination (**July 13**).

Category 103 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)

For a single episode of a comedy or drama series

Category 104 OUTSTANDING SOUND MIXING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

For a single part of a limited **or anthology** series or for a movie

Area 105 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION

For a single episode of a comedy or drama series

Entries in Area 105 will be recognized in two genres: multi-camera series and single-camera series. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Area 106 OUTSTANDING SOUND MIXING FOR A VARIETY SERIES OR SPECIAL

For a single episode of a live or recorded variety series or special, including animated specials

Entries in Area 106 will be recognized in two genres: series and specials. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Area 107 OUTSTANDING SOUND MIXING FOR A NONFICTION OR REALITY PROGRAM (Single or multi-camera)

For a single episode of a nonfiction/reality series or a special

Nonfiction Sound Mixing: If a sound mixer is additionally credited as the sound editor on the nonfiction/reality program being submitted, the individual can enter either as a sound editor or mixer, but not both. Petitions to request a waiver to submit as both a mixer and editor will not be accepted.

Entries in Area 107 will be recognized in two genres: documentary/nonfiction programs and reality programs. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Reality Program Entries:

An Emmy is an individual achievement award for up to four sound mixers, which must include the primary re-recording mixer(s) and lead production mixer. If there are less than four sound mixers listed on a submission, a primary re-recording or lead production mixer may petition the Sound PGEC to fill available slot(s) up to a maximum of the four allowed.

- a.) to include additional mixer(s)
- b.) to include a Team Emmy for the remaining production mixers*

*Team Emmy is for achievement by a group of production sound mixers who additionally contribute to the submitted episode.

A petition for additional mixers, or a team, must be requested at the time of entry. Names and job descriptions of any team members must be included in the petition. Team members will be able to purchase a plaque to honor their contribution.

SPECIAL VISUAL EFFECTS AWARDS

The Special Visual Effects Emmys are awarded to recognize outstanding achievement and innovation in the art of both digital Visual Effects and mechanical Special Effects.

Category 108 OUTSTANDING SPECIAL VISUAL EFFECTS IN A SEASON OR A MOVIE
This award is to honor the overall achievement of the special visual effects within a comedy, drama, limited or anthology series or television movie. In the instance of comedy, drama or limited or anthology series, entries may include work spanning any or all episodes within the season submitted.

A television movie (as defined below) is eligible for this category only, it cannot be submitted in Area 109.

Submission in this category precludes any submission in Area 108.

Area 109 OUTSTANDING SPECIAL VISUAL EFFECTS IN A SINGLE EPISODE

This award is to honor the overall achievement of the special visual effects in a single episode within a comedy, drama or limited or anthology series. All work submitted in this category must have appeared in a single, continuous episode.

A television movie may NOT be entered into this area.

Submission in this category precludes any submission in category 108.

RULES AND PROCEDURES FOR ALL SPECIAL VISUAL EFFECTS CATEGORIES:

Programs may submit in either category but not in both. Fully animated programs and main title sequences are not eligible in either of these categories.

A television movie is defined as an original program, which tells a story with beginning, middle and end, and is broadcast in one part with a minimum running time of 75 minutes.

Emmy statuettes are awarded to the principal contributors directly involved with and primarily responsible for the visual effects achievement. Up to nine individuals may be included on the entry.

The following rules and guidelines apply:

- **Series may submit up to two episodes in category 109, provided that each of the nine named entrants for each episode are completely different.**
- Entrants must be in job categories which are eligible for membership in the Special Visual Effects peer group. **Directors of photography, editors, show producers, writers, directors, etc. are not eligible**
- Entries should include representatives of the hands-on artists, special effects technicians, and support staff that executed the work in addition to the supervisors who managed them. Entries, which do not include the principal contributors or hands-on artists, may be asked to justify this exclusion in writing
- **Entrants should be people who were primarily responsible for the work. Facility management and sales people, who were not working full time on the production of the program, are not eligible for inclusion simply by virtue of being owners and management of special visual effects vendors**
- **No exceptions to the cap of nine individuals per entry**
- Each entry must include a written document outlining each entrant's contribution to the final product on-screen
- The Primetime Awards Committee, in consultation with the Special Visual Effects Peer Group Executive Committee (PGEC), reserves the right to confirm or deny the eligibility of the entrants based on their contributions

For series, two-hour pilots or special extended length episodes may be submitted as a single episode in Area 109, if they originally aired in one continuous time block with a single main title card and a single end credit roll. A two-parter, each part with its own main title and end credits, cannot be entered as a single, extended-length episode; rather, each part is considered a stand-alone episode.

As part of the entry vetting process, the Special Visual Effects Peer Group Executive Committee may disqualify any entry from competition which clearly does not represent state-of-the-art work in the special visual effects field and does not exhibit the level of excellence expected in Emmy nominees in these categories. An entry may be removed by a majority vote of PGEC members present at the vetting session.

VIDEO SUBMISSION INSTRUCTIONS:

All entries must include a video file.

Entries in category 108 shall be no more than a total of 8 minutes in duration:

Each submission may include up to **4** minutes of optional "before & after" material, demonstrating visually how the work was achieved. The complete "before & after" section must follow the complete "as aired" section after 1 second of black, and must be included within the **8**-minute total submission length. This "before & after" section may not include any on-camera interviews or "talking heads," but may be accompanied by music and/or voice-over narration. The "before & after" section may demonstrate only the shots which were shown in the submission's "as aired" section.

You may include a slate with the name of the entry at the head of the submission. No other slate, title card, or superimposed text shall be included within the body of the submission that wasn't as originally aired, but may be included in the "before & after" section only to better illustrate the creative process. The entry may not include the names of any entrants, Special Visual Effects facilities, or company logos. This includes the slate at the beginning and within the before & after material.

Submissions incorporating effects from any and all episodes are allowed.

Entries in area 109 shall be no more than a total of 7 minutes in duration:

Each submission may include up to 3 minutes of optional "before & after" material, demonstrating visually how the work was achieved. The complete "before & after" section must follow the complete "as aired" section after 1 second of black, and must be included within the 7-minute total submission length. This "before & after" section may not include any on-camera interviews or "talking heads," but may be accompanied by music and/or voice-over narration. The "before & after" section may demonstrate only the shots which were shown in the submission's "as aired" section.

You may include a slate with the name of the entry at the head of the submission. No other slate, title card, or superimposed text shall be included within the body of the submission that was not as originally aired, but may be included in the "before & after" section only to better illustrate the creative process. The entry may not include the names of any entrants, Special Visual Effects facilities, or company logos. This includes the slate at the beginning and within the before & after material.

Submissions incorporating effects from more than one episode are not allowed.

Be sure your video conforms to these parameters:

- Entries must be edited to highlight the key visual effects of the program *within their dramatic context*.
- Each entry must be "as aired" with sync audio and surrounding shots in their correct order. Clip reels with soundtrack embellishments or individual effects shots edited out of context are not allowed.
- Video: 1920x1080 progressive Frame Rate: 23.976 Codec: H.264 Bit Rate: 6-8 MB Audio: AAC, stereo, 192-320kbps, 44-48 kHz. Aspect Ratio: As aired (pillar box if 4:3 material). MP4 format is preferred. No timecodes.
- The file name must include the program name
- Do not combine multiple entries into a single video file.
- Format:
 - No bars and tone
 - A slate identifying the show
 - The effects in context, as aired, with original sound
 - **One second of black**
 - Finally, the optional before/after segment

WRITTEN SUBMISSION MATERIALS:

ENTRANT CONTRIBUTION: Each entry must include a written document summarizing the individual contribution each entrant made to the production.

SUPPLEMENTAL JUDGING MATERIAL: Additionally, each entry may also include an **optional** brief written description of the program's visual effects that corresponds to the entry video. This is especially important for entries which do not include before & after material in their video presentation. This document may contain visual representations of how the effects were accomplished, and it may include storyboards, diagrams and still photographs that pertain specifically to the shots being described. The written material must not include the names of any entrants, Special Visual Effects facilities, company logos nor any cast or crew names.

Character names are acceptable within a description, but the emphasis must be on the work and not any individuals. It is recommended that entrants use large text, emphasizing pictures instead of words, and focus on the key achievements in a concise and informative manner. A PDF of the written material must be uploaded to the entry and will be made available to the SVE voting members.

DEADLINE: The final deadline for these materials to be uploaded is May 13.

VOTING:

Voting in both awards shall be determined by a three-step process. First, all entries will be viewed in their entirety by a majority of the Special Visual Effects Peer Group Executive Committee. Secondly, based on a weighted score of all the entries by the PGEC, the top fifteen scoring entries will then be presented to the entire membership via "at home" online viewing to determine the nominated entries. Finally, winners will be determined by vote open to the entire membership of the SVE Peer Group via "at home" online viewing of the nominated entries.

STUNT COORDINATION AND STUNT PERFORMANCE

Category 110 OUTSTANDING STUNT COORDINATION

Emmy to credited stunt coordinator, supervising stunt coordinator

Entries are limited to one entrant

For a series body of work during the current eligibility year in a comedy, drama, limited or anthology series, television movie or variety program that meets the program eligibility requirements for Comedy Series, Drama Series, Limited **or Anthology** Series, Television Movies, Variety Series or Variety Specials. (Excludes documentary, nonfiction and reality programming.)

Voting in the Stunt Coordination category shall be determined in a three-step process:

-- First, all entries will be viewed in their entirety by the Stunt Coordination Peer Group Executive Committee, past PGEC members, and former Stunt Coordination nominees, provided the individual does not have a conflict of interest.

--Second, based on a weighted score of all the entries by the PGEC, up to the top fifteen scoring entries will then be presented to the Stunt Coordination peer group via online viewing to determine the nominations.

--Finally, winners will be determined by the members of the Stunt Coordination and Director Peer Groups via at home online viewing of the nominated entries.

NOTE: All petitions to submit as a dual stunt coordinator entry must be verified by contract, credit, exhibit G and a letter from the show's producer. Verification must confirm that both stunt coordinators worked in tandem as dual department heads in all phases of concept, creation and execution.

Stunt Coordinators who alternate episodes, "leapfrog," as department heads, must submit individually under body of work.

Covering episode stunt coordinators do not meet department head stunt coordinator eligibility.

NOTE: Stunt Coordinators are required to submit a reel, not to exceed 3 minutes in length, which may combine the coordinator's stunt sequences from the entire current eligibility year (June 1, 2020 – May 31, 2021) for the series. Stunt Coordinators must only pull clips from the series episodes that they solely coordinated and received Stunt Coordinator credit verifiable by the Producer and contracted as such. NOTE: The content of the reel MUST NOT include the prelude to the program/episode (teaser).

A stunt coordinator may enter multiple achievements if the achievements are for different programs.

**Category 111 OUTSTANDING STUNT PERFORMANCE
Emmy to credited stunt performer(s)**

An individual can submit either for their individual stunt performance or with a team, but not both for the same program. Team size is capped at four.

NOTE: Stunt Performer/team are required to submit a reel, not to exceed 3 minutes in length, of the complete stunt sequence from one episode for the program being submitted. Only the sequence that they solely or with a team performed and received credit verifiable by the Producer and contracted as such can be submitted. The content of the reel MUST NOT include the prelude to the program/episode (teaser).

A stunt performer may enter multiple achievements if the achievements are for different programs.

ADDITIONAL ENTRY INSTRUCTIONS AND RULES FOR STUNT COORDINATORS AND STUNT PERFORMERS:

- Reels may not exceed 3 minutes
- Individuals and production companies can submit on behalf of a stunt coordinator **or the stunt performer/team**
- Entrant has final say on submission and edit
- The submission may contain a stunt(s) and/or stunt sequence(s)
- You may omit non-essential material or stunt(s) and/or sequences(s)
- You may NOT add any non-original as aired material
- No internal editing or enhancements may be made to the submission, i.e. sound/photo edit, slow motion enhancements, frame edits, etc.
- You may NOT change the order of which the material was originally aired. This applies to all entries
- For questions or clarification contact your stunt peer group governors or the awards department

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 13.

Be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under **10GB**

MP4 format is preferred

No slates, timecodes, bars & tones

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include show name.

**TECHNICAL DIRECTION,
CAMERAWORK, VIDEO CONTROL AWARDS**

Emmy(s) to technical directors, electronic camera operators, video control operators

Eligible entries must be multiple electronic camera achievements utilizing any electronic camera format. Entries must include electronic camera operators, but may not necessarily include a technical director and/or senior video control, if these functions were not represented in the production of the entry.

Any member of the technical team may submit an entry, but the entrant must submit the complete team.

Any multiple electronic camera program entering the competition that has a director of photography, cinematographer, lighting director, or lighting designer in the credits, and meeting the previously stated requirements, is eligible.

In cases where cameras (e.g., Descender Cam, JITA Cam, Spider Cam and Drones) are designed to be operated by more than one individual, more than one operator will have Emmy eligibility.

Eligibility for camera operators:

- Entrants shooting both live studio and live remote segments are eligible
- Team entrants who shot "performance based" rolled-in, pre-recorded packages done exclusively for the submitted series episode or special and not previously aired may be eligible if they constitute a substantial contribution to the entry and do not exceed the category cap
- Entrants must have been "credited" as a Camera Operator (or "Technical Specialty" Camera Operator) on the production
- Entrants must have taken direct and specific direction from the Director of the production
- Entrants must have made significant and substantive contributions integral to the production
- Only "manned" cameras are eligible for nomination consideration. Unmanned cameras such as Go Pros, iPhones or other "stick-up" type cameras are ineligible
- Grips, dolly pushers or arm men are not eligible

A review panel of the Lighting, Camera, and Technical Arts Peer Group Executive Committee shall review all entries and petitions to determine eligibility.

Variety programs are comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation, and awards/honors, including studio-based shows.

ALSO NOTE THE RULES FOR CINEMATOGRAPHY AWARDS.

Area 112 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A SERIES

For a single episode of a comedy, drama, variety or reality series

Entries are limited to a maximum of 11 entrants.

Entries in this category will be recognized in two genres: Half-hour shows and one-hour (or more) shows. The number of nominees will be proportional to the number of submissions in

each genre, with at least one nomination for each, provided there is a minimum of three entries for a given genre.

Category 113 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A SPECIAL

For a special

Entries are limited to a maximum of 20 entrants.

WRITING AWARDS

Emmy(s) to writer(s) whose on-screen credit is writer, written by, teleplay by or story by

An individual or the same team may enter multiple achievements in a writing category if the achievements are for different programs. Percentage rules still apply (see below), however, those submitting for a comedy or drama series category may choose to put their credit percentages toward one entry, per series, per category.

Entry rules pertaining to team size restrictions are applicable in comedy and drama series. Entrants must have, either by themselves or in conjunction with other story or teleplay writers, at least 50% credit-share of the entered program.

Some possible combinations:

Sole writing credit = 100% for sole writer;

2-person shared writing credit = $100\%/2 = 50\%$ for each writer;

Teleplay credit for 1 writer and story credit for 1 writer = 60% for teleplay writer and 40% for story writer;

2-person shared writing credit for a teleplay and 2-person shared story credit = $60\%/2 = 30\%$ for each teleplay writer and $40\%/2 = 20\%$ for each story writer.

Entrants can put their credit percentages toward only one entry, per series, per category.

ANIMATION WRITERS IN CATEGORY 2: Eligible, credited animation writers who opt out of the program's team entry and/or is not one of the credited writers on the program's submitted episode, may elect to enter in this category. A writer may not have dual eligibility in both animation and writing categories for the same episode or special. However, a writer who is eligible in the program category may enter a different episode from the same series in a writing category without having to opt out of the program category. Writing teams must remain a team and may not split their entry. *See the Rules Book under Animation Awards for more complete information.*

SCRIPTS REQUIRED AT THE POINT OF NOMINATION (July 13): For writing categories 114 (comedy series), 115 (drama series) and 116 (limited **or anthology** series/movies), the writer's choice of the best version (not necessarily the final version) of the script (PDF) will be needed by July 22 if the achievement is announced as a nominee on July 13. The PDF will be made available to the voters. Specific information will be sent at the point of nomination.

Category 114 OUTSTANDING WRITING FOR A COMEDY SERIES

For a single episode of a comedy series

Category 115 OUTSTANDING WRITING FOR A DRAMA SERIES

For a single episode of a drama series

Category 116 OUTSTANDING WRITING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

Eligibility clarification:

- For one writer or team credited with all limited **or anthology** series parts: eligibility is for complete limited **or anthology** series
- For one writer (or team) credited with one limited **or anthology** series part: eligibility is for the one limited **or anthology** series part
- For one writer (or team) credited with more than one but not all limited **or anthology** series parts: eligibility is for one limited **or anthology** series part (entrant(s) must choose)
- For the writer (or team) of a television movie

Category 117 OUTSTANDING WRITING FOR A VARIETY SERIES

For a single episode of a variety series

NOTE: Entry is limited to a single entry per variety series, **(which may include variety series, or game show/competition programming series)**, with the episode chosen by the head writer in consultation with the eligible team writers (those who were credited on 40% or more of the eligible episodes, and/or those who were credited on the episode chosen for the Emmy judging panel).

Category 118 OUTSTANDING WRITING FOR A VARIETY SPECIAL

For a variety special

NONFICTION WRITING AWARD

Category 119 OUTSTANDING WRITING FOR A NONFICTION PROGRAM

For a single episode of a nonfiction series or a special

Emmy(s) to writer(s) whose on-screen credit is writer or written by (Eligibility is limited to the narrative writer. Story outlines are not eligible.) Entries are limited to a maximum of three entrants.

NOTE: Petitions will be accepted and reviewed for special circumstances. Petitions for "teleplay" and "story by" credits must identify the source material from which the credits are derived.

Eligibility for this individual achievement category is limited to hosted nonfiction, documentary/nonfiction or structured or unstructured reality programming.

ADDITIONAL JURIED AWARDS:

THE GOVERNORS AWARD

Entries are made by the Board of Governors, the Governors Awards nominating committee or individuals, who may suggest recipients in a letter to the Television Academy Chairperson.

During each year, the Board of Governors of the Television Academy shall, at the Emmy Awards Presentation during each year, grant one (1) award (the Governors Award) to an individual, company, organization or project for outstanding achievement in the arts and sciences or management of television which is either of an accumulative nature or so extraordinary and universal in nature as to go beyond the scope of the Emmy Awards presented in the categories and areas of achievement. Recommendations must be submitted by May 13.

SYD CASSYD FOUNDERS AWARD

The Syd Cassyd Founders award was established to honor not only Mr. Cassyd as founder of the Academy of Television Arts & Sciences, but also the award is intended to honor those Television Academy members who have made a significant positive impact on the Television Academy through their efforts and service over many years of involvement.

Members of the Executive Committee nominate and choose the recipient, with a final approval from the Board. The Executive Committee's decision must be unanimous. If no candidate gets unanimous approval, there is no award that year. The Television Academy Chairperson of the board is not eligible for the award while in office.

OUTSTANDING ACHIEVEMENT IN ENGINEERING DEVELOPMENT

The Engineering Awards Committee considers all submissions and Emmys are awarded to an individual, a company, or an organization for developments in engineering that are either so extensive an improvement on existing methods or so innovative in nature that they materially affect the production, recording, transmission or reception of television. Possibility of one, more than one, or no award.

Engineering awards may also include the Charles F. Jenkins Lifetime Technical Achievement Award and the Philo T. Farnsworth Corporate Achievement Award.

The entry deadline is May 31, 2021, and entry forms are available at emmys.com/downloads.

THE TELEVISION ACADEMY HONORS

The Television Academy created The Television Academy Honors to recognize "Television with a Conscience," achievements in programming that explore issues of concern to our society in a compelling, emotional and insightful way. Programming and programmers who enlighten and educate, create awareness and motivate positive change on important social and health issues will be honored.

The Television Academy Honors is separate and distinct from Emmy's recognition of television excellence. Information can be found at emmys.com/honors.

BOB HOPE HUMANITARIAN AWARD

The Bob Hope Humanitarian award was established to honor a member of the telecommunications industry whose philanthropic efforts exemplify Bob Hope's own decades-long altruism and positive impact on society. The award is given by the Television Academy and the Bob and Dolores Hope Charitable Foundation.

APPENDIX I

PROGRAM AWARD PRODUCER ELIGIBILITY GUIDELINES

(Excludes Documentary or Nonfiction Programming)

A priority of the Television Academy is preserving the value of the Emmy Award and ensuring that those who are most deserving and actively involved are the ones honored with nomination.

Toward that end, the Television Academy has implemented a process by which eligibility is established, and determines and verifies the factors of credit and function. The Television Academy's goal is to be as inclusive as possible, while maintaining the diligence that is necessary to preserve the integrity of the Emmy Award.

ELIGIBILITY

Producer eligibility is determined by a combination of credit and function:

1. **Credit** – The individual must receive an on-screen credit of: Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced By and, in the case of a series, receive that credit on at least 50% of the episodes aired in the current eligibility year.
2. **Function** – To be eligible, a producer must have substantial or final control over creative and financial aspects of the production such as: creating, selling, casting, staffing, pre-production, production and post-production. On a series, the individual must perform these producing functions on at least 50% of the episodes aired in the current eligibility year.
3. **Consulting Producers (Comedy and Drama Series categories)** – In exceptional cases, producers credited with a "Consulting Producer" title on a majority of the episodes of a Comedy or Drama Series originally produced during the eligibility period may be deemed eligible for awards consideration if they function at a senior level of producers on a full-time basis but, due to internal production practices, received a credit of "Consulting Producer."

In order to ensure a comprehensive and objective review of the "Consulting Producer" credit exception request, the Television Academy will seek eligibility recommendations from the Producers Guild of America (PGA). The Guild requires that all producers credited with eligible titles submit an "Eligibility Form," which confirms their voluntary participation in the determination process. Because the Emmy is granted only by the Television Academy, final eligibility determinations remain at the sole discretion of the Television Academy.

The following individuals are not eligible regardless of screen credit:

- Corporate Executives (i.e. studio executives, network executives, etc.)
- Professional Representatives (unless they qualify under Function #2 above)
- Concert promoters
- Producers from a medium other than television who have packaged and handed off key components of their production

4. **Producing Team Size Caps** – The maximum size of the eligible show producing team is based on the average team size of eligible producers in the category over a prior five-year period. Vetted producers are then sequenced by function. Any exception to these limits would be based on the determination that all the members of the proposed team meet the highest level of the function criteria.

APPENDIX II

NOTE: All national active peer groups vote in all program categories (excluding animated programs and documentary/nonfiction programs).

PEER GROUP	ADDITIONAL BALLOT(S)
<u>Animation</u>	Animated Programs
<u>Art Directors/Set Decorators</u>	Art Direction
<u>Casting Directors</u>	Casting Host of Reality or Competition Program Performer
<u>Children's Programming</u>	Animated Programs
<u>Choreographers</u> <i>(No ballots for choreography entries. Nominations are determined by screening panels.)</i>	Program
<u>Cinematographers</u>	Cinematography
<u>Commercials</u>	Commercial

<u>Costume Design and Supervision</u>	Costume
<u>Daytime Programming</u>	Host of Reality or Competition Program
<u>Directors</u>	Directing Nonfiction Directing Casting Program only Program only Program only Program only Program only
- Associate Directors	
- First Assistant Directors	
- Script Supervisors	
- Stage Managers	
- Unit Production Managers	
<u>Documentary</u>	Documentary/Nonfiction Program ballot Nonfiction individual achievements
<u>Interactive Media</u>	Interactive Animated Programs
<u>Lighting, Camera & Technical Arts</u>	
- Electronic Camera	TD/Cam/Video Lighting
- Videotape Editors	Picture Editing Nonfiction/Reality Picture Editing
- Lighting Directors	TD/Cam/Video Lighting Program only
- Engineering	TD/Cam/Video Lighting
- Technical Directors	TD/Cam/Video Lighting
- Video Control	TD/Cam/Video Lighting
- Technical Operators	Program only
- Science and Technology	Program only
<u>Makeup Artists/Hairstylists</u>	Makeup/Hairstyling
<u>Motion & Title Design</u>	Main Title Design Animated Programs
<u>Music</u>	Music
<u>Performers</u>	Performer Stunt Performance
<u>Picture Editors</u>	Picture Editing Nonfiction/Reality Picture Editing Program only Program only Program only
- Associate Producers/Post Supervisors	
- Colorists	
- Visual Effects Editors	
<u>Producers</u>	Casting Host of Reality or Competition Program
<u>Production Executives</u>	Host of Reality or Competition Program
<u>Professional Representatives</u>	Host of Reality or Competition Program
<u>Public Relations</u>	Program only
<u>Reality</u>	Nonfiction/Reality Individual Achievement Host of Reality or Competition Program

PRIMETIME RULES AND PROCEDURES

Sound Editors

Sound Editing
Nonfiction or Reality Sound Editing

Sound Mixing

Sound Mixing
Nonfiction or Reality Sound Mixing

Special Visual Effects

Special Visual Effects

Stunts

Stunt Coordination
Stunt Performance

Television Executives

Host of Reality or Competition Program

Writers

Writing